INTERNATIONAL

TALKING MACHINE REVIEW 84

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Ivy Benson



also : Diamond Records picture discs

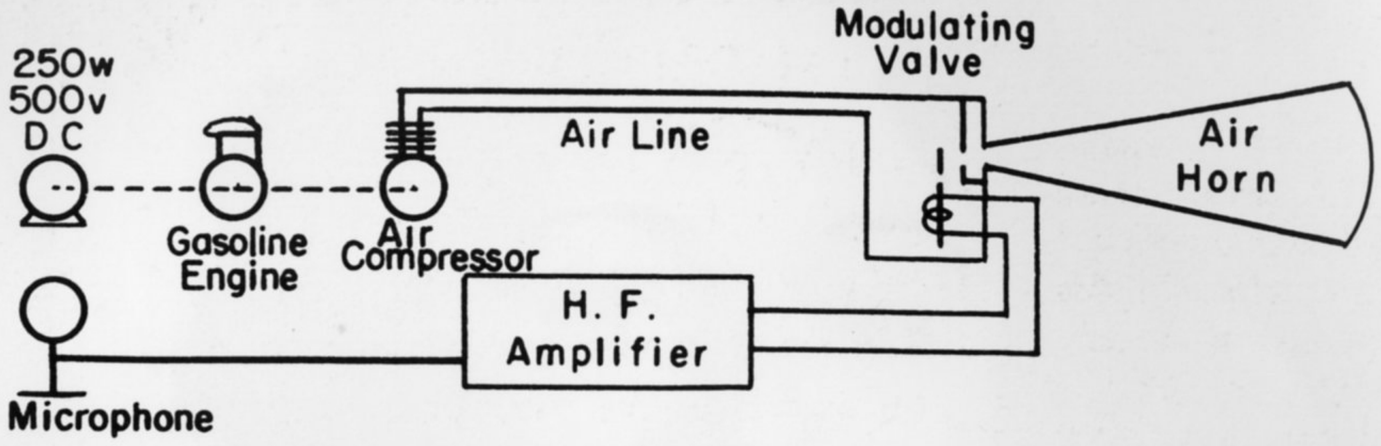


Figure 51

Compressed Air Modulation: a development of the *'Auxetophone'* principle of The Hon. Charles Parsons. Original kindly provided by Ernie Bayly.

Air Stream Modulation Horns

A military development of the 1939-45 period is the air-stream modulation principle. This system, intended for speech reproduction at high intensity and with high directivity, is entirely radical in principle and hundreds of watts of effective acoustic power is obtainable from the audio system.

The system employs the energy latent in compressed air. Air at pressures between 10 and 20 pounds to the square inch is supplied by a gasoline-powered compressor to a standard audio horn. Inserted in the air line between the compressor and the horn is a modulating valve which controls the amount of air admitted to the horn. This modulating valve is in turn controlled by the output of a small audio amplifier. The mechanics of the system are illustrated by the block diagram of Figure 51.

The a.f. amplifier develops approximately 15 watts of audio power which is used to actuate the modulating valve. The modulated stream of escaping compressed air delivers 500 watts of acoustic output and intelligible speech may be projected as much as three miles along the axis of the horn. Figure 52 shows the appearance of the complete system. Power for the amplifier is supplied by a 250 watt 500-volt generator which forms part of the motor-compressor unit.

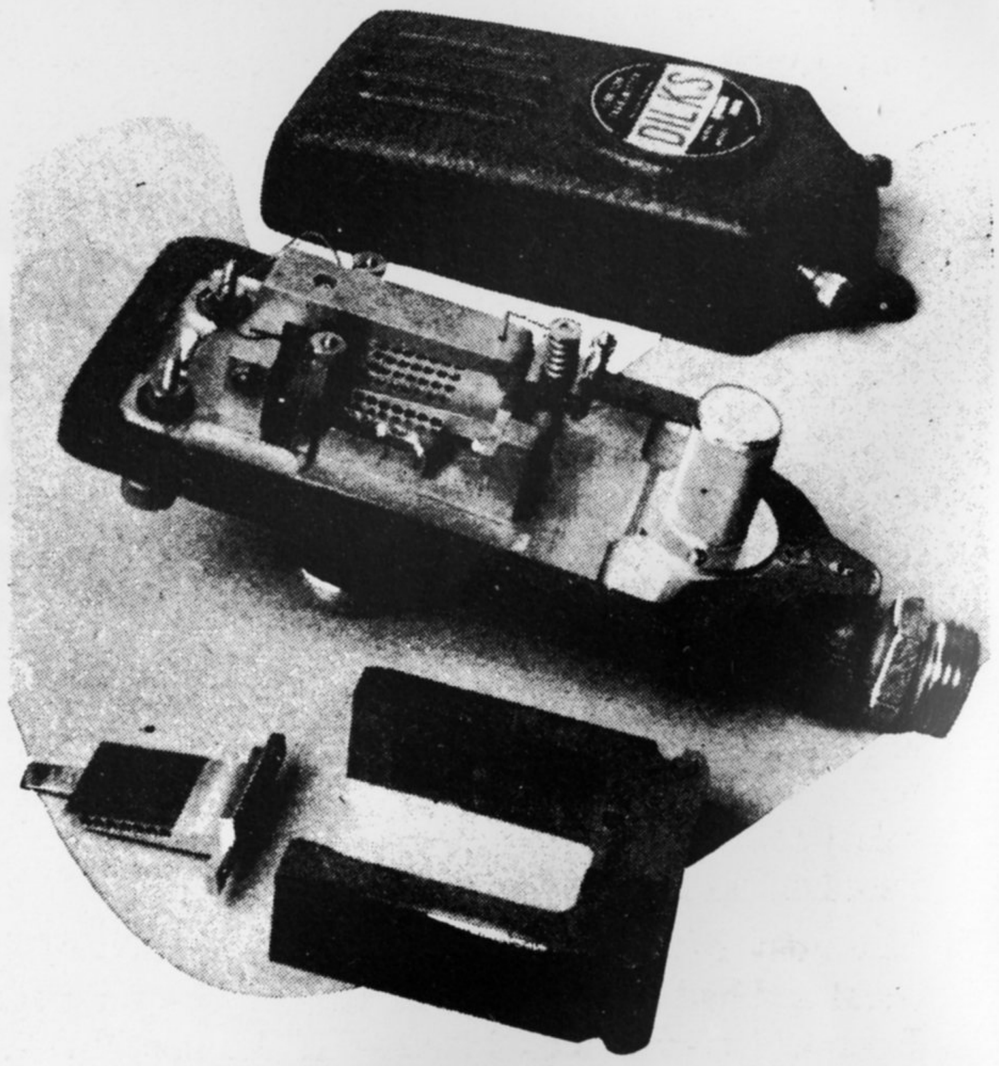


Figure 53 The Dilks modulating valve.

The heart of the system is the modulating valve shown partly disassembled in Figure 53. Operating on electromagnetic principles it takes the form of two slotted grids, one of which is fixed and the other,(the armature) is actuated by a solenoid. When the valve is closed the vanes of the armature grid cover the slots in the fixed grid but, when modulation is applied, the armature grid moves in relation to the fixed grid, alternately allowing more or less air to escape. This means that the escaping stream of compressed air is modulated at audio frequencies. The grid slots are .003 inches wide and are separated by bars .015 inches wide. The maximum movement of the armature is .0006 inches. A schematic of the modulating amplifier appears in Figure 54. One of the best features of the system is its portability since the entire equipment weighs only 80 pounds as compared to the 375 pounds for a 300 watt standard amplifier, not to mention the bulk.

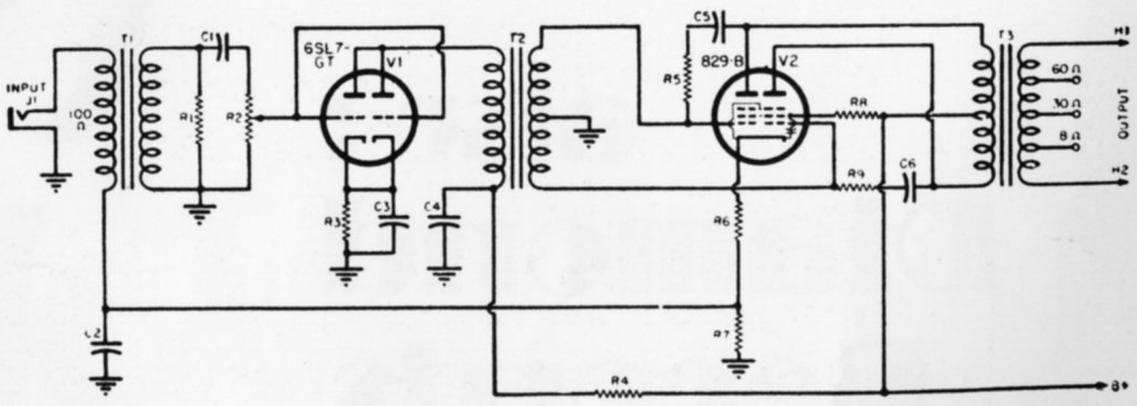


Fig. 54 Schematic diagram of the 15-watt amplifier used with the air-stream modulated system.

R1- 75.K Ohm, 0.5 W.
R2- 500.K Ohm, pot.
R3- 2.K Ohm 1.W
R4- 20.K Ohm 2.W
R5 R9- 100K Ohm 0.5W
R6- 75. Ohm 2W.
R7- 50 Ohm 2.W.
R8- 10.K Ohm 2W.
C1, C2, C5, C6- 500$\mu\mu$ fd 600V
C3- 50 μfd. 25V elect. capacit.
C4- 4.μ fd. 450V electectrolytic. capacitor
T1- Audio input (100 Ohms to grid) transformer.
T2- A.F. interstage 1:3 step-up.
T3- Output Transformer 5.K ohm primary.
J1- Microphone input jack.
V1- 6SL7-GT tube (valve)
V2- 829-B tube (valve)

Nipper's bit

IT is seldom that this magazine delves into politics, seldom has the industry been embroiled in politics; there have been from time to time records issued with a political message and there are collectors who specialize in this material, there are also collectors who would studiously avoid such material - no matter what the message. One of the articles in this issue touches fleetingly upon such records from the troubled times of the nineteen thirties; in the next issue, (or later), we may reveal the consequences to the company involved in publishing these records. What, asks Master, has this to do with 'delving into politics' ?. Well, earlier this year the politicians in Westminster decided that they would investigate the prices of CDs in Britain. The result, inevitably, was that they found that they thought that the price was too high. Neither I nor Master are dim-witted enough to think that they would pronounce that the price was too low! Of course the price is too high, unless you are selling CDs, in which case the price is too low. Come off it gentlemen in Westminster, do we really pay you to investigate the obvious? Watching the committee hearings, I was reminded of the McCarthy hearings in the fifties, certainly my sympathies were translated from the customer to the company chairman who was treated to a cross examination of the style "answer Yes or No: Have you stopped beating your wife?". Perhaps their energies should be directed at the scandalous price of dog food, have you seen the cost of a tin lately?. The dropping of a well known collector friend from the TV ads. 'voice overs' hasn't helped, perhaps his replacement charges more. Still if you don't want to pay the going rate for a CD of re-issue material : don't buy it, buy the 78s instead. Master's open letter to the select committee is printed in this issue; I wonder if they'll lock him up in the Tower of London?

Yesterday Master was at the Wimbledon Record Bazaar as usual and had the pleasure of meeting several readers from Britain, Ireland, Scandinavia, and Europe. He also came back having secured some new subscriptions and the new readers are welcomed to my irreverent column, however we both sincerely hope that none of the collectors referred to are the person who became the subject of one of Fred's famous Tannoy announcements. Apparently one of the eager collectors in the queue waiting to get in is in the habit of taking high priced 78s out of the bags (sleeves to you) and replacing them in lower priced bags in order to avoid paying the going rate for his desired slice of shellac. Shame on you Sir! and a plague upon your house, may your collection rot and warp with the dreaded Goodson syndrome. This also applies to the other five collectors we could name, but wont, who deploy similar tricks to deflate the prices of our precious records. Now, who's for the Tower of London?

Talking of Wimbledon, I read that the tennis people have registered the 'W' word as a trade mark in the States and have stopped London Transport Museum selling posters with Wimbledon on. It wont stop us speaking of Wimbledon, or Finchley Central, or Covent Garden for that matter. But suppose that all place names were copyrighted ; no more London, Brunswick, Broadway, Capitol, Westminster, Portland, Ludgate, Mayfair, Savana, Westport, Lincoln. What a poorer world it would be, and who'd collect from World ? NIPPER.

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Stop Press:
OBITUARY — Joe Daniels

Just as this magazine was going to the printers we were very saddened to hear of the death of drummer Joe Daniels. Joe was best known for his recordings with his 'Hot Shots' in the 'thirties and 'forties. He coined the title ''Drumnastics'' as a way of describing his spectacular drumming.
Joe came to this country from South Africa as a child.

Recordings of his work can be found on records by Pete Mandell's Band, Harry Roy, Hal Swain, as well as under his own name. His Jazz Group recordings of the 'fifties are to be found on the Parlophone label. In the 'Skiffle' era he continued to record — as 'Washboard Joe and the Scrubbers' also for Parlophone !

Joe was a keen 78 record collector and until recently could be seen at the Wimbledon Bazaars, walking with the aid of a stick.
Died: 2 July 1993, London, aged 84.

Junkshoppers' Column

Arthur Badrock

American Masters on Crystalate mini-discs

IN 1968 THE American discographer Dan Mahony visited England and, among his return luggage, was a 7" Victory disc I had given him of '*Doesn't That Mean Anything To You*' as by the Victory Dance Orchestra. Two other American experts, the late Carl Kendziora and Perry Armagnac located a copy of of 10" Banner 6445 by Dubbin's Dandies, a studio orchestra with vocal by Arthur Fields. They played the two records on synchronized turntables and concluded that the Victory came from an alternate take of the same master as the Banner and that the vocal chorus had been omitted to fit the recording on to a 7" disc. This was reported in issue 3 of the *Collecta* magazine in 1969 together with details of other American recordings on Victory and followed up with some more on the Mimosa label in issue 4. As that was 24 years ago and many of you will not have seen that now defunct magazine, I thought it would be interesting to set out my present knowledge on the subject and see whether any more gaps can be filled.

Apart from the Imperial label the English Crystalate company was also responsible for 7" Victory and the Mimosa label which came in two sizes 5 ½ inch and 6 inch, both in separate series starting at P1. When Crystalate took over the Sound Recording Company's 10 inch matrix series in August 1922 the series had reached 3250. The Sound Recording Company had also been issuing 5 ½ inch single sided records in a matrix / catalogue series starting at 100. Crystalate appear to have continued the series with Mimosa M229 recorded on September 2nd 1922 but soon changed to a double sided series with P1 coupling *April Showers* (W251) and *Crooning* (W252) as by the Mimosa Dance Orchestra, recorded 19 October 1922 and listed in the recording file simply as "Orchestra"; five and a half inch recordings stopped in June 1928, six inch recordings did not begin until November 1925 and continued until October 1930. Seven inch recordings began in January 1924 and continued to January 1931. Although the seven inch recordings started in 1924 initially they were used for export only, turning up in Australia on Aerona and Imperial Junior. Some may well turn up in Holland or South Africa as there were odd sessions in Dutch or Afrikaans including some story telling - *Roodkapji, Klein Duimpje* (?), and *Doomroosje* (?). The Victory label did not seem to get into existence until 1928. One point I should make is that with English recordings sometimes an artist would record the same titles in different sizes at the same session, while other sessions would be restricted to one size only. There was no pattern to this.

Although American material appeared on the 10 inch Imperial label from an early stage, the first example of an American recording on a six inch disc dates from no earlier than July 1927 on the Mimosa label. There seem to be at least twelve assuming the control numbers started at A01 and I have details of seven of them. The control numbers usually appear in reverse type in the 'wax', the prefix A being handwritten.

A01 untraced

A02 Mimosa P160 I`m looking over a Four Leaf Clover ft Mimosa Dance Orchestra
shortened version of Plaza mx 7037 (Jan 1927) by Sam Lanin & His Orch. vc Billy Jones
Banner 1924 and Imperial 1798

A03 untraced

A04 Mimosa P159 Take your finger out of your mouth Vocal Duet with piano acc.
shortened version of Plaza mx 7088 (Feb 1927) by Jerry Macy and Ed Smalle (who also played pno)
issued on Regal 8277 and Imperial 1769 as The Radio Imps

A05 Mimosa P141 Ain`t She Sweet Song with orch acc. (actually ukulele only)
shortened version of Plaza mx 7151 by Wendell Hall issued on Banner 1974 and Imperial 1766 both as
Radio Red bar. with gtr (sic).

A06 Mimosa P209 Diane wz Mimosa Dance Orchestra
shortened version of Plaza mx 7518 originally recorded 23 Sep. 1927 by Nathan Glantz with a vocal by Charles Harrison and remade on 1 Nov. 1927 by Adrian Schubert. The Mimosa is almost certainly the remake as it would be a cut version of Imperial 1843 by Adrian Schubert`s Dance Orchestra.

A07 untraced

A08 Mimosa P205 Gonna get a Girl ft Mimosa Dance Orchestra
shortened version of Plaza mx 7313 (June 1927) by Sam Lanin & His Orch. vc Irving Kaufman
Banner 6002 and Imperial 1832

A09 untraced

AO10 Mimosa P204 Broken Hearted ft Mimosa Dance Orchestra
shortened version of Plaza mx 7365 (29 June `27) (Here Am I) Broken Hearted by Sam Lanin & His Orch. vc Irving Kaufman. Banner 6022 & Imp 1832. (The Mimosa is identical to the Imperial except it stops rather suddenly at the end of the vocal).

AO11 untraced

AO12 Mimosa P206 Kiss And Make Up ft Mimosa Dance Orchestra
shortened version of Plaza mx 7535 (29 Sep 1927) by Harry Reser`s Orchestra vc Tom Stacks
Banner 6106 Imperial 1844

It is possible that some of the above will turn up on such labels as Butterfly, Kiddyphone, Oliver or Savana.

American recordings on the Victory label do not appear to have been issued before 1929. Two sets of control numbers were used. The bulk were assigned numbers in a series starting at 1 and reaching at least 46. A second series had an A prefix but I know of only two issues. As I have very few unlisted Victory issues it is possible the blanks consist of unused recordings or they were used on export issues only.

1 untraced

2 Victory 89 Jeannine (I dream of lilac time) Sunny Hawaiians haw. gtrs
? shortened version of Plaza mx 8349, rec. 23 Nov. 1928, remade 4 Feb `29 in file as Waikiki Hawaiians
No issues known

3 Victory 88 There`s a Rainbow round my Shoulder Sunny Hawaiians haw. gtrs.#
? shortened version of Plaza mx 8351, 23 Nov. `28 Waikiki Hawaiians
No issues known

4 untraced

5 Victory 67 Sonny Boy Sunny Hawaiians haw. gtrs
? shortened version of Plaza mx 8354, 23 Nov. `28 remade 7 Feb `29 Waikiki Hawaiians
a comparison is needed with Imp 2014 as Kula`s Hawaiian Trio which might be this version

6 Victory 73, 89, 158 Forget-Me-Not all as Sunny Hawaiians haw gtrs
? shortened version of 8357,23 Nov `28, remade 7 Feb `29 Waikiki Hawaiians
No issues known

6 Victory 228 Raindrops Victory Hawaiians
(it has not been possible to compare this with Forget-Me-Not)

7 Victory 67, 169 Maria Mari both as Sunny Hawaiians haw. gtrs.
? shortened version of mx 8359, 23 Nov. `28, remade 7 Feb `29 Waikiki Hawaiians
No issues known

8 untraced

9 Victory 68 Ramona Sunny Hawaiians haw gtrs.
? shortened version of mx 8350, 23 Nov. `28, remade 4 Feb `29 Waikiki Hawaiians
No issues known

10 untraced

11 Victory 68, 135 O Sole Mio Sunny Hawaiians haw. gtrs
Victory 313 " Rio Hawaiians
? shortened version of mx 8358, 23 Nov `28, remade 4Feb `29 Waikiki Hawaiians
No issues known

12 Victory 88, 132, 175 Aloha-Oe all as Sunny Hawaiians haw.gtrs
Victory 238 " Victory Hawaiians
Victory 272 Harold Wakeman (sic)
? shortened version of mx 8360, 23 Nov.`28, remade 4 Feb `29 Waikiki Hawaiians
No issues known

The next four pose a problem. All four titles were recorded by studio orchestras between the 4th June and 16th July 1929. All four titles are listed again on the 19 July 1929. Are they fresh 10 inch recordings, or 7 inch recordings or merely dubbings of the earlier recordings cut down to fit a 7 inch record and made at the request of Crystalate? At present all we have to go on is the synchronized test on the third title.

13 Victory 162 Beautiful ft Victory Dance Orchestra
13-2 Victory 255 " "
(the second issue is more likely to be from a fresh stamper than from a different take)
? mx 8877 (19 July `29) entered in the Plaza file as Roy Carlson`s Dance Orchestra, which normally indicated a studio orchestra. No issues known

14-2 Victory 161 You`re All The World To Me Victory Dance Orchestra
? mx 8878 (19 July 1929) entered in the Plaza file as Dubin`s Demons, which normally indicated a studio orchestra. No issues known.

15-2 Victory 160 Doesn`t that mean anything to you ft Victory Dance Orchestra
? mx 8879 (19 July 1929) entered in the file as Roy Carlson`s Dance Orchestra.
Banner 6445 (control 2361-2) Dubin`s Dandies vc Arthur Fields. According to Kendziora & Armagnac "the band is the same as the Victory, and so are the solos, with the exception of a missing vocal chorus. The pitch also is identical". The Banner is from take -2 and the slight differences in the Victory version indicate an alternative take. Carl & Perry stated that control 2361-2 corresponded to 8879-2 but had they overlooked the earlier version at 8795? Comparing other control numbers doesn`t help. 8794 was given control 2320 and 8796 was given 2292. 8881 was given 2406. On balance I think the mxs 8877 to 8880 are shortened dubs of the earlier recordings, made by Plaza for use by Crystalate.

16 Victory 159 Adorable You ft Victory Dance Orchestra
? mx 8880 (19 July 1929) entered in the file as Dubin`s Demons

17 to 38 untraced

The remaining titles are all seven inch recordings, although they were allocated matrix numbers in the normal 10 inch series. they were issued in America on seven inch Playtime records.

39 Victory 279 Tap Dance Justin Ring And His Dance Orchestra
untraced under this title, probably a retitling

40 Victory 280 Waltz Clog Justin Ring And His Dance Orchestra
untraced under this title, probably a retitling

41 Victory 282 Polka Justin Ring And His Dance Orchestra
Oliver 021 " Justin Ring And His Orchestra
Plaza mx 9962 (27 Aug. 1930) J.R.and his D.O. -3 on Playtime 245 as Playtime Dance Orchestra

42 Victory 283 Minuet Justin Ring And His Dance Orchestra
Oliver 021 " Justin Ring And His Orchestra
Plaza mx 9963 (27/8/30) J.R. and his D.O. -2 on Playtime 245 as Playtime Dance Orchestra

43 Victory 284 Highland Fling Justin Ring And His Dance Orchestra
Plaza mx 9979 (3 Sep. `30) J.R. and his D.O.

44 Victory 285 Sailor`s Hornpipe Justin Ring And His Dance Orchestra
Victory 320 Dance of the Sailors -Hornpipe Richmond Players
Plaza mx 9980 (3/9/30) `Sailor`s Hornpipe` J.R. and his D.O.

45 Victory 286 Jig (Irish Washerwoman) Justin Ring And His Dance Orchestra
Plaza mx 9981 (3/9/30) J.R. and his D.O.

46 Victory 287 Children`s March Justin Ring And His Dance Orchestra
Victory 321 La Marche des Enfants Joe Doyle`s Concert Orchestra
untraced under this title, possibly a retitling

The following are the only other two American recordings I know of on Victory and I suspect these are shortened dubbings made in this country.

A3 Victory 233 A Little Kiss Each Morning ft Victory Dance Orchestra
? shortened version of mx 9149 (15 Nov `29) Joe Ryan And His Orchestra vc Smith Ballew
Banner 0516 The Bostonians Imperial 2222 Joe Ryan And His Orchestra

A4 Victory 232 Hangin` On The Garden Gate ft Victory Dance Orchestra
? shortened version of mx 9404 (3 March 1930) Vincent Lopez And His Orch.vc Scrappy Lambert
Banner 0622 Imperial 2267

I cannot end without mentioning the other seven inch American recordings which came out on the American and English 'Little Tots' labels. Some of these also came out in America on Playtime and in England on Oliver, (see the example illustrated below). Two sides also came out in England on a label of which I have only ever seen one copy - (thanks to Johnny Hobbs of Nottingham).

7" THE VICTORY RECORD FOR THE KIDDIES 102
A 4001 Rock-A-Bye-Baby Kate Walder
B 4005-4 Sing A Song Of Sixpence Bert Groves

The label is pink with a blue outer margin. It states `British Manufacture` The usual depiction of the ship `Victory` is in a small yellow rectangle near the top of the label which also has a flowers & fairy design. This could well have been a label started before Crystalate decided to introduce a British Little Tots label. 4005-4 is by Arthur Hall and the `Kate Walder` side is actually by Vernon Dalhart. For Dalhart collectors this must be one of the rarest issues to find.

ARTHUR BADROCK.



Continental Forum

Ralph Harvey

A battle is raging in France between interested parties over the number of years the law requires for a work to become public domain. At present it is fifty years, though owners of the original recordings [matrices] from the 1930's and 1940's, realizing they may have a marketable product, are seeking to extend the copyright period to 75 years. In effect, it is only EMI which has made any attempt to use its own back catalogue intelligently. The other majors give the impression, at least, they are unaware of what their back catalogues contain. This is clearly a dog-in-the-manger attitude which is certainly not lessened by those who simply 'steal' the old recordings, then transfer them badly.

In France, fear of changes in the law have prompted small companies, often directed by 'retired' executives from the majors, to release a large number of vintage (retro, short for retrospective) CDs and cassettes, many of which are of a very high technical standard. The biggest problem is that information on what is available is usualy sparse, lacking in detail and frequently inaccurate.

For this reason, Continental Forum is aiming to collate as much as possible, though it is unlikely that any one person would be able to find it all. We invite readers to send details of any vintage reissues from ANY European country. When a record is listed here, but no details are given initially, they will appear in this feature subsequently.

The first label we tackle is CHANSOPHONE, chiefly because these records are available from stock or to order from Discovery Records of Pewsey in Wiltshire. Besides which they do contain discographical information essential to the serious collector - title, artist, lyricist, composer, date of issue (where known), catalogue and matrix numbers and, not least of all, literate notes by leading discophiles and critics.

CHANSOPHONE 100 Fréhel (Marguerite Boulc'h, b.1891 d.1951, 'realist singer'.

Twenty five recordings (1909 - 1930) from the Odeon, Ideal and Inovat catalogues. Accompanists include the computer-accordionist Michel Peguri. Unlike many another 'realist' singer, Fréhel alternated the sombre material with more lively songs, often in the traditions of the 'guingettes'[1] and 'bals musette'.

C 101 Damia (Maryse [Marie-Louise] Damien, b 1889 - 1978, 'the tragic actress of song') Twenty four recordings (1928-1931). Damia was an idol of the French music hall public for some thirty years, ca. 1910 - 1940) Most of her accompanists here are directd by Pierre Chagnon, Damia's pianist and musical director of Pathé-Marconi for many years. Half the titles here are previously unreleased.

C 102 Marlene Dietrich (Maria-Magdalene von Losch, 1904 - 1992)

C 103 Josephine Baker (1906 -1975)

A fine production of twenty-five titles by this much loved artiste from St Lousis, Missouri, who conquered Paris and the World. They were recorded between 1926 (4 Odeon titles) and (20 Columbias) 1932. *Feeling Kind of Blue*, though recorded for Odeon in Paris, with a Ki matrix number, was transferred from a UK Parlophone, loaned to Chansophone by British collector Norman Field via Bryan Hammond co-author of the definitive biography 'Josephine Baker' published by Cape (London 1988). The principal accompanying orchestra is the Melodic Jazz [*sic*] of the Casino de Paris, ie the orchestra conducted by Edmund Mahieux.

C 104 Mistinguett (Jeanne-Florentine Bourgeois, 1873 - 1976)

C 105 Fréhel

Twenty five titles (1927 - 1934) from Pathé, Henry, French Parlophone and Odeon, Salabert and Ideal. Again Fréhel's range of material extends from the frankly morbid to the smiling open, familiar style of the family guingettes found in working class Paris, around the St Ouen gate and along the Marne Valley to the east of the city.

C 106 Lys Gauty (Alice Gauthier, b. 1908 -)

Lys Gauty was a complete singer whose repertoire ranged from 'intelectual' cabaret to the more popular, romantic styles, even 'swing'. On stage, her large green eyes would reflect the intensity of of the emotion in her voice, so that she appeared to be crying as she sang.

Twenty three tracks from French and Belgian Gramophone Co. (HMV) and Polydor (1927 - 1936). Musical directors include Wal-Berg and Michel Emer.

C 107 Damia

Two Perfectaphone and twenty two Columbia titles (1928 - 1933), each a one act drama by the 'tragédienne de la Chanson'.

C 108 Josephine Baker

Twenty three titles (1933 - 1937) from Columbia, including the 1934 *C'est lui* featuring an accompaniment by Al Romans and 'le jazz du Poste Parisien'. Three titles from her 1936 revue 'En super folies' with an orchestra conducted by John Elsworth. Fans of les Comedian Harmonists are rewarded with *Sous le ciel d'Afrique* and *Espabilate* both from 28 September 1935.

C 109 Suzy Solidor (Suzanne Rocher 1900 - 1983 ' the girl with the flaxen hair '.)

Suzy Solidor was incredibly beautiful and owner of a disconcerting, androgynous voice. When she sang about brothels, sailors and girls it was never with the rawness of the 'realist' singers: her enunciation was bourgeois rather than 'populaire'. A literary singer, Suzy Solidor was also multi-talented in other directions: She was a novelist, actress, antiquarian and painter.

Twenty seven titles from the Odeon catalogue (166,000 series) 1934 - 1935.

C 110 Yvonne Printemps (Yvonne Wignole, 1894 - 1977)

Married to two great French actors, Sacha Guitry and Pierre Fresnay, 'the voice of a nightingale' was enhanced by high intelligence, artistic sensibility and a despotic temperament.

Eighteen tracks (1919 - 1940) are drawn from the British and French HMV catalogues. They include the voices of Guitry, Noel Coward and Fresday. There are also tracks from the archives of the Poste Parisien radio station (1930).

C 111 Pauline Carton (Pauline Aimee Biarez, 1884 - 1974) Six tracks.
Arletty (Leonie, Maria Julia Bathiat, 1898 - 1992) - Nineteen tracks.
These two artistes brought poetry and charm to the songs of the streets.
The transfers are from Gramophone, Ultravox, Odeon, Pathé, Parlophone, Polydor, Columbia and 'unknown'.

C 112 Florelle (Odette Elisa Josephine Margueritte Rouseau, 1898 - 1974).
Florelle's style stood at the frontier between revue and operetta. Twenty five titles from Gramophone, Pathé and Polydor.

C 113 Fréhel
This brings the sum total of of recordings by Fréhel available on Chansophone to 75 !. Nor are they without little surprises including two by Charles Trenet. Parlophone and Columbia recordings with musical direction by Pierre Chagnon and accordionist Maurice Alexander.

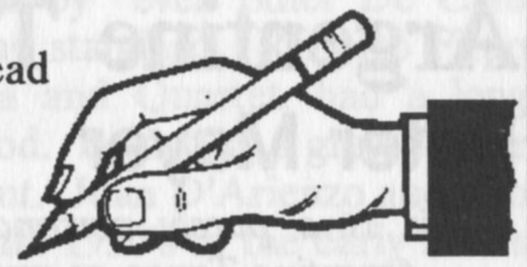
C 114 Yvonne George (Yvonne de Knops, 1896 - 1930). Recordings 1925 - 1928.
Kiki de Montparnasse (Alice Prin, 1901 - 1953). Recordings from 1939- 1940.
Both artistes were the darlings of Parisian literary, poetic and intellectual circles of the 1920's. Hemmingway said of Kiki that she lived instinctively not as a lady, but as a queen!
Yvonne George, 19 tracks from Gramophone and Columbia. Kiki de Montparnasse, 6 tracks from Polydor.

C 115 Georgius (Georges Guibourg 1891 - 1969).
C 116 Dranem (Armand M'nard 1869 - 1935).
C 119 Henri Garat (Henri Garascu, 1902 - 1959).
C 120 Pola Negri and Rudolph Valentino.
C 121 Suzy Solidor.
C 122 Lys Gautry.
C 123 Damia.
C 124 Mistinguett.

Footnote 1: Guingettes were (and still are) suburban cafe/ restuarants somewhat similar to an English local public house of the sort now, alas, rarely found. They provide refreshment, singing and dancing, and often in the south with pleasure gardens.

RALPH HARVEY.

letter from M. Marc Monneraye, St Maur, France.



Dear John,

I was surprised to read your obituary on Eddie Constantine in TMR 83. You wrote that *'L'Homme et l'enfant'* (Barclay 6007), 45 rpm single was recorded with Juliette Greco and his daughter Tanice [*sic*]. Not true! It was recorded by, and I quote the label, 'Tania et Eddie Constantine'. Greco is not there for sure.

I think that your appreciation of Eddie Constantine seems restricted. I would like to add that from time to time he obtained enormous success. For example he had top billing in Bruno Coquatrix's third programme at l'Olympia (March 5th 1954). His career in France started in 1948 (not 1951) at 'Ledoyen' with Lucienne Boyer. Edith Piaf saw him briefly at 'Le Baccarat' cabaret, I believe in 1950. The part played by Charles Aznavour is dubious, I suspect that the reverse of the often quoted meeting is true: Aznavour wrote *'Et bailler et dormir'* for Constantine in 1952, this was more than one year after *'La Petite Lili'*.
Yours sincerely,

[I am grateful for your corrections. There is a paucity of knowledge of the Chanson française generally on this side of the Channel, although the market and appreciation for re-issue material is growing, thanks in no small part to our specialist contributor Ralph Harvey and his work in compiling material for EMI Records reissues and his regular column in this journal. Certainly most people in Britain would only know of Constantine's film work. TMR aims to broaden the knowledge of Continental recordings. My main English language sources were taken from Piaf biographies, my French language source was **'Cent ans de chanson française'** *by Brunschwig, Calvert & Klein. Editions du Seuil. 1981 Paris. Julliette Greco crept into the item during (mis)translation by me, and as I had translated from the French in long hand, so I misread 'Tanice' for Tania during typesetting. Further more I made the prime error of not checking my work. Sorry! -Ed.]*

WHOOPS! or, Spot the errors.

Virtual reality arcades have been with us for well over 100 years. The first Phonokinetoscope arcade opened in Union Square, New York City, on 15th May 1889. It featured 100 Edison virtual reality machines, using wax cylinders for two-minute soundtracks and synchronised 35mm moving film. The machines were coin-operated and completely automatic.

Technology has progressed very little since then. Last month, for example, International Cablecasting Technologies introduced the Digital Music Express system to the UK, which features 30 music channels beamed directly into your front room, to be decoded by the ubiquitous fiddly handset. With 400,000 different recordings to choose from, the poor public may be forgiven for being slightly foxed by this latest offering. But this is nothing when compared to the computerised confusion just perpetrated at the dear old BBC.

For 60 years, a straightforward card-index system has been managing disc jockeys' access to every vinyl and CD recording ever released. This year the system went electronic, with over a million quid's worth of the latest specification database commissioned. The system works exactly as specified, with any individual track being instantly pinpointed in the library simply by typing its name on the keyboard. Unfortunately, the programmers forgot to cater for the titles of the albums on which the tracks are featured. Tracks cannot be specified unless a record is first removed from the miles of BBC shelving, but the records cannot be requested unless an individual track is first specified. A fundamental error it seems, but at least nobody at the Beeb would be daft enough to throw away the old card-index system as a backup, would they? Silly question – the cards were scrapped weeks ago to save archive space!

APRIL 1993
COMPUTER SHOPPER

An invitation to the real Argentine Tango

Peter Mayer

This is a purely personal perspective about the real Argentine Tango as music, song and dance up to the nineteen forties. In spite of this limitation in time, place and scope, the subject remains a vast one for there are over six thousand Tangos in the repertory. I have no space and to be frank, little interest in discussing British and other European versions, or to a narrow minded purist like myself derivatives or even adulterations of the real thing, the authentic Argentine Tango.

In the extensive scholarly Argentine literature on the Tango the subject is called 'The Rioplatensian Tango'. This academic and biological sounding term is used not only to make the subject appear respectable, but because the Tango developed not only in Buenos Aires, but also in Montevideo on the opposite bank of the the River Plate in neighbouring Uruguay. Indeed some of the greatest names in the real Tango like Francisco Canaro, (1888-1964), one of the greatest band leaders and composers and E Matos Rodriguez (1900-48) the pianist and composer of the best known but rhythmically atypical *Tango La Cumparsita* composed in Montevideo in 1917, were Uruguayans.

The Mozart Parallel

At the risk of offending those purists who are even more narrow - minded than myself who like neat and hermetically sealed compartmentalisation between categories like classical and popular music, the Tango has to my ear and emotions a feeling similar to that which pervades the music of Mozart. No matter how cheerful or comic the piece may be, there is always an underlying and profound sadness; bitter sweet would be an understatement.

Origins

The word 'Tango' is onomatopoeic and in Spanish means drum or tom-tom'. There is an Andalusian folk dance music form called the Tango Flamenco which is older than the Argentine Tango, but to my enthusiastic but amateur ear, has no musical affinity with the Argentine Tango. The Milonga, a faster close relative of the Argentine Tango, in a way its country cousin, also has a parallel in Andalucia in name alone. So much for purely verbal links. The Cuban Habanera as well as the Danzon are musically closer to the Argentine Tango and could well be sources. There is, of course, considerable musical diffusion all over the Latin American subcontinent.

The social origins of the Tango are low-life and Afro-Latin American in much the same way as the contemporaneous Ragtime and then Jazz had Afro-north American roots. However, Piazzola (1921-92) the moderniser and destroyer of the Real Tango,discounts the African influence.

From the Blacks the music diffused to the Italian poor Whites. To my ear a strong Italian presence in echoes of Southern Italian dance and fairground music; there is also majority of Italian surnames in the annals of the composers, lyricists, bandleaders, singers and players of the Argentine Tango. In the Italian expatriate social context, the Tango first appears in brothels (as with Jazz in the Storyville quarter of New Orleans) Then like a Yuppie before the word was coined, it moved socially upwards from its indigenous brothels, to dance halls, to night-clubs, then music-halls, to films, and eventually into respectable drawing rooms. In other words from brothel to Broadway. Success in Europe led to acceptance by Middle class and High Society in Argentina. The low-life environment of Rioplatensian dance halls is well portrayed in short stories by such highbrow Argentinian writers such as Borges and Cortazar.

Song and Dance

The Tango is, of course, dance music - and can be a song too. The lyrics are regarded as poems in their own right. It is a pity that tango lyrics lose a great deal in translation.

The Tango is rather an oddity, in that it is a form of urban folk music, rather than a country music. North American Jazz, the Portuguese Fado of Lisbon and Cooimbra and the Greek Rembetika are other examples of urban folk music. (There is an article by Joao dos Santos: The Gangster Reformed, a study in musical parallels which deals with Rembetika, Tango, and Fado.) The subject matter of all three are similar: disappointment in love, nostalgia, etc.; all three went from brothel to Broadway. (I am grateful to Paul de Westenholz for kindly sending me this interesting article).

Tango as a song may be performed by a man or a woman, or a group and may be accompanied by one or several guitars, a trio or an Orquesta Tipica. An Orquesta Tipica consists of a bandoneon, violin, bass, piano as a minimum.

The proper Argentine Tango dance is almost unrecognisably different from what one might see on BBC tv's 'Come Dancing'. There is none of that jerky and sidewards motion and head turning. The Argentine Tango danced very close indeed, there are steps which take place between the partner's legs; the effect is quite lascivious, no wonder that there was so much moral indignation by the Church and other dignitaries.

A Potted History

Tangos hardly appear in [western European] discographies, for example Brian Rust's Dance Music works. The only revelent reference works of which I am aware are in Spanish and published either in Argentina or Uruguay.

The period 1880 - 1920 is called that of the Old Guard. The earlier tangos up to 1910 or so, had a subtle and faster rhythm than those of the 1920's. In 1916 there was a decree banning men from dancing the Tango together in public as they used to do, while waiting outside a bordello and on other occasions. The Tango up to the teens of the century are those of the twenties as Ragtime is to Jazz. In 1918 Contursi wrote 'Mi noche triste' (My sad night) which was sung by Carlos Gardel. This started a trend of composing Tango lyrics. In 1919 brothels were closed down in Argentina. The Tango then moved into cafes, dance halls, cabarets and music halls. During the teens and twenties the Tango became accepted in Paris. This had the effect of eventually making it attractive to Argentine high society.

From 1920 is the time of the New Guard. Julio de Caro's sextet from 1924 to 1924 was one of the greatest Tango bands. It broke up, providing leaders for several other

good bands; eg. Maffia and Laurenz. This period is the tango equivalent of Jelly Roll Morton's Red Hot Peppers and Louis Armstrong's Hot Five in jazz development.

During the mid-thirties, bands like D'Arienzo and Donato played in a faster and more syncopated style and the bands got bigger in much the same way as swing developed in the USA.

The forties was a time of increasing Hollywoodization, bigger and brasher. From 1943 to 1955 there was the dictatorship of the Perons in Argentina who encouraged the tango. After their fall from power the Argentine public turned to other music because the tango had been rammed down their throats by the Perons' regime.

From the fifties there was a strong influence of north American jazz movements upon the tango. Troilo, a truly great bandoneon player and his follower Piazzolla varied rhythms in the Charlie Parker spirit. Piazzolla developed the Tango Nuevo.

These experiments, technically brilliant as they may be and indeed they are, leave me cold; they do not pass the 'goose pimple / tingle test'.

Hall marks of a real tango

1: Recorded in Buenos Aires. 2: recorded elsewhere with Argentine or mainly Argentine personnel (eg. Bachicha-Bianco, Bianco), but beware, not all foreign sounding names are Argentine - Don Sesta is British and Malando is Dutch but good, accordeon notwithstanding. Beware too of the well known but misleading names of the Rio Grande Tango Band, Geraldo and his Gauchos, Xavier Cugat, and Varaldi. 3: If orchestral it helps if the band is labelled 'Orquesta Tipica', but beware, there is Mantovani's 'Tipica', which is nice but not authentic. There are, just to make life difficult, wonderful tango groups such as Julio de Caro's sextet, and fine trios. 4: Never drums! 5: In an orchestral tango, the bandoneon, a large concertina square in section with cutaway corners is a *sine qua non*. The instrument which is capable of of a large repertoire of sounds, including very deep ones, is of German origin and according to Piazzolla was invented as a cheap substitute for a church organ or a portable version of a harmonium. It is very hard to play and a concertina is no substitute for it in a tango. 6: If the record passes the above test, then buy it; and try - 7: the goosepimple or tingle test coined by the late Peter Clayton in his 'Jazz Record Requests' on BBC Radio 3. A good tango makes the hair on the back of my neck stand up. Once you have heard the real thing you will then be able to recognize it at once.

Who's Who and What's What in a nutshell.

Record labels and Lp sleeves are not consistent as to whether composer or lyric writer credits come first. 78rpm records rarely give dates, but usually matrix numbers help [if there is a decent discography or listing to act as a guide]. Likewise sheet music can be helpful for dating purposes.

Some excellent bands: Francisco Canaro's Orquesta Tipica, also his Pirincho Sextet, prolific over a thousand recordings including Foxtrots, Waltzes, Rumbas etc., reliably good or even often excellent but not always unsurpassed. Julio de Caro Sextet from 1924 to 1927, the best period of perhaps the greatest band. The following recorded by them are the cream of the cream: *Boedo, La rayuela, Tierra querida, Tiny, Mala pinta, Mala junta, El monito, Chiclana, Todo corazon, Orgullo crillo, Parlamento, El malveo, De rompe y raja, Batida nocturna, Buen amigo.* Other versions by even other De Caro bands are not up to the same standard. Roberto Firpo (1884-1969) Orquesta Tipica and Quartet, had a long career, his work is always good. Petorossi, a great leader with a small but superb output. Juan D'Arienzo and also Edgardo Donato, from the late 1930's to the early 1940's famed for speed and syncopation. Carlos Di Sarli Orchestra is 'very danceable' as they say in Spanish. Other great bands include Fresedo, Maffia and Laurenz, the Orquestas Tipicas of the Victor and Columbia (US) companies, and Troilo and Piazzolla both produced wonderfully until the mid 1940's.

Singers to look out for include the top three men - Carlos Gardel (died 1935), Charlo, Ignacio Corsini. Whilst Rosita Quiroga, Mercedes Simone and Azucena Maizani are among the top lady singers.

A few great titles and dates: *El choclo* (1905), *Mi noche triste* (ca.1915 with lyric from 1918), *La Cumparsita* (1917), *Milonguita* (1920), *Sentimiento gaucho* (1924), *Caminito* (1926), *Yira ... yira* (1929), *Recuerdos de Bohemia* (1934), *Sur* (1948).

What is available?

Virgin-France are issuing cassettes with 24 tracks in their Music-Memoria series. The Swedish label Phontastic have done some notable Lp re-issues of classic tangos - I don't mean 'classical tangos' such as those pastiches by Stravinsky and other classical composers. Phontastic's sleeve notes are excellent.

In South America tangos are, or were, reissued by EMI companies on Lps in Argentina and Colombia on the Fuentes label; they are hard to find in the UK.

There is a C60 cassette of twenty numbers played by Canaro, these are mostly tangos and rumbas which go nicely with them. Available from H Wilkins, 15 Queens Road, Brixham, Devon, TQ5 8BG -£ 6 including postage.

For the live authentic tango music and dancing in London, watch out for Teddy Peiro's Band. Teddy also writes a Tango column in the London quarterly Latin-American newspaper *Chasqui*. PETER MAYER.

I am grateful to Teddy Peiro and Pat Robson for information and to Theo Mendez, to whom I dedicate this article, for encouragement.

Coda:

In a past issue of TMR [56/57] Ernie Bayly listed the Parlophone 'OT' series OT101 to OT191; these are nearly all Tangos but all are played by Tango bands. The vast majority are by Franscisco Canaro and his Orquesta Tipica. The following 78s are by Robert Firpo and his Orquesta Tipica, OT130, OT134, OT140, OT142, OT151, OT158, OT164. OT119 is by Francisco Lomato and his Orquesta Tipica. Firpo and Lomato were superb bands. As EB writes in the note at the end of his list there were previously Tangos in both the Parlophone R and E series, some of which were reissued on the OT series. There are authentic Argentine Tangos on the British HMV, Columbia and Brunswick labels (South American and South American Tango series). The Argentine label Disco Nacional issued Tangos, also the Victor and Odeon labels were active in Argentina. Odeon issued Tangos in Europe, often by expatriate Argentine bands such as Bianco, and Bianco & Bachicha. *Peter Mayer.*

Diamonds Are For Ever

Frank Andrews

THE first use of the word Diamond and / or a representation of a Diamond with polished facets within the talking machine industry in Britain, was as a trade mark for Pathé Frères (London) Ltd.; both the word and a representation of a diamond being submitted for registration in March 1903 and registered in June. The marks were to be applied to phonographs and merchandise connected therewith. I believe they were used on the cylinder boxes at one time. The marks became the property of the French Pathé company in 1906 and continued in being into 1917. What use was made of the mark after the Pathé 'Diamond Moulded Records' had become a thing of the past, by the close of 1906, I cannot say.

From collector and cylinder records historian, John Dales of Birmingham, I am indebted for the information that cylinder records, boxed as Diamond Records, were made by the suppliers of the London 'Popular' Records, and that three differently coloured boxes are known, although neither the the proprietor of Diamond Records nor the actual supplier is named on the boxes.

Like the London 'Populars', the Diamond examples known had all been duplicated from other companies' manufactures, the 'Populars' having come on to the market in September 1906 from the manufacturers, 'The Electro-Mechanical Engineering Works' of 211 Hackney Road, London, E. .

An early use of 'Diamond' on a disc occurred in the the first decade of the century in the United States, with a Diamond Record sold by the Diamond Record Company of Chicago, that city whose talking machine entrepreneurs were to produce a weird and wonderful array of label names and differing sized spindle holes, some with auxiliary holes as well. The Diamond Records were no exception, having both standard sized spindle holes and at least another hole of a larger size in other examples. Talking machines were sold to match the larger sized holes, I am not aware of any diamond being depicted on the label - if in deed there were any labels?

The next use of the two marks was made by the Beka Record A.G. of Berlin, when it applied for 'The DIAMOND RECORD' disc label, which depicted a light ray, radiating diamond in the upper half, again carrying 'The Diamond Record' on its forward facing facet. The mark (label) was applied for registration on December 2nd 1911 and was so registered in June 1912, in Germany. There must have been an intention to produce the discs for English speaking markets, for the bottom of the label reads 'Entered at Stationers' Hall' (which I suggest, was the one in London), and 'Pressed in Berlin'.

In view of the Pathé registration, I would say it would be highly unlikely that Beka Records could have registered its Diamond label in Britain, so to enter it it at Stationers' Hall, which is where copyrighting was carried out, would have been the next best method of protection Actually mid-1912 was when the Copyright Acts of 1911 became law, with Stationers' Hall not being used thereafter.

I have no knowledge of any of 'The Diamond Record' discs having been sold in Britain nor the details of any discs or the colours used for the labels.

'The Diamond Gramophone Record' with a black and gold label of 10 inches diameter and 'Made in Germany' made its first appearance in 1913, with a repertoire which included songs in English. The famous music hall artist, Chirgwin - known as the 'White-Eyed Kaffir' is to be found with this type of disc. From the few sides known, it appears that the recordings stem from the matrices which belonged to J Blum and Co., Ltd., these were issued under its Diploma Record label which it had brought into use for a second time. Blum had originally been supplied with pressings by the Kalliope- Musikwerke A.G. but by February 1913 he had broken with that company and had turned to another German company for supplies. Which business that was is, at present, unidentified

The label in design was quite similar to the Beka Record company's German registered trade mark, the differences being in the inclusion of 'Gramophone' in the name style and the outline symbol of a diamond, instead of a faceted diamond , upon which was printed 'The Gramophone Record', the diamond shape itself acting as the missing word, to match the large name style which surrounded the label. Record number 206 is the highest known, but it is not known at what number the series began. The proprietor of the discs remains undiscovered.

There is no evidence of a registered trade mark which is understandable as the Pathé mark was still under registration

The most well known use of 'Diamond', with a representation, was with the vertical cut 'Diamond -trade mark- Double Disc' records of the 'Diamond Disc Record Limited' company which bore a polished cut diamond in the upper half of the discs' centre. This trade mark was registered to 'Saphone Ltd.' in December 1914, after an application made earlier in July 1914. There appears to have been no objection from Pathé Frères Pathéphone Ltd. of London, nor from the French parent Pathé company which still held the extant trade mark of 1903, due to expire in June 1917.

It is probable that there was no objection to the new mark, which passed to the Diamond Disc Record, Ltd., company in February 1915, because it had been applied for by Sydney Posford Turner before founding his Mellophone Ltd., business, in 1912, which then had its name changed to Saphone Ltd. in 1913 - this company specialised in Pathé Discs beside its own Saphone machines designed to play vertical cut ('hill and dale') recorded discs. Turner had been managing director of Pathé's London business before branching out on his own. He set up Diamond Disc Record, Ltd. in July 1914, jointly with Denville Simons - the ex-sales manager of the Edison business based in London; the parent company in America having introduced there its quarter-inch thick, close grooved discs which although advertised as Edison Diamond Discs the word 'diamond' never appeared on the actual discs.

The first Diamond Double Discs were made under contract by the Pathé business, in their Belgian factory, but production was transferred to France with the over-running of Belgium by German troops soon after the commencement of World War I in August 1914.

In May 1916 Pathé Frères Pathephone, Ltd. in London, took over Diamond Disc Record Ltd. and in lieu of the inscribed centres filled with a blue pigment, the discs were given paper labels printed as Pathé Diamond Disc. They were Pathé's first edge start discs and had their last British issues about January 1919. [In France Pathé were issuing vertical cut Diamonds in the early 1920's, it was a cheap line drawing from existing Pathé masters, the paper label was is yellow with black printing; artistes' credits seem virtually anonymous. -E.Walker.]

The Diamond Disc Record Ltd. continued its corporate existence within the Pathé structure and it was during 1928 while at its last address at 21 Budge Row, London, EC., that its registered trade mark expired. That was the year in which Columbia's International Graphophone Company Limited took control of the whole of the Pathé talking machine business, it eventually becoming a part of Electric and Musical Industries Ltd - the Pathé label continuing to this day within EMI.

The Unbreakable Diamonds

Diamond Universal Gramophone Records Ltd. (Registered number 249700) received its Certificate of Incorporation on the 24th of July 1930, its formation having begun on July 18th. On the 25th the official form sent to the Registrar of Joint Stock Companies gave the registered office address as 151 Oxford Street, London, W.1. but, significantly, another address had been entered then scratched through, under pen and ink, which read 'The Diamond Works, Arcadia Avenue, Church End, Finchley N.3.' (a London postal district within the county of Middlesex at that time.).

Although an August periodical report of the founding put the nominal capital at only £100 in £1 shares, adding that the directors had yet to be appointed, the official return to the Registrar stated that the shares were to be of one shilling each with a 2,000 issue (making £100). The directors were named as Ethel Miriam Friedman, London, W.9., who under occupation was described as a 'married woman', Leonard Charles Alfred Parkin of Crouch End, London, N.2. - a solicitor's clerk who for a time acted as the company secretary - and a Mr James Fulton, of West Drayton, Middlesex, of 'no occupation'. (An unlikely bunch to become captains of industry in the author's opinion!).

No agreements and no possession of any patents are now with the company papers remaining, thus it looks likely that none were ever sealed officially.

The Memorandum of the company, among other matters, stated that the particular objective was to manufacture unbreakable records for advertising purposes.

How much business was done from the start is undiscoverd but at some point during the ensuing months, in collaboration with 'some of the chief stores' (in London only or throughout Britain I am unable to state) its product was augmented through a process under which purchasers of Diamond Universal [unbreakable] Gramophone Records were afforded the opportunity of having any photographs which they owned, incorporated into the finished discs which would show underneath the impressed playing surfaces.

Whether the process for doing this was carried out at the time of purchase or whether orders were accepted with submitted photographs, with the processing carried later and elsewhere for collection or mailing onwards, I have no idea, but I suspect the latter. The photographs need not be of the purchaser himself but could be of any subject and I suggest that the disc itemised in TMR 83, with matrix side 1632-2 *Lonesome Little Doll* has had *'Jack and Jill'* mis-read as its title when in fact Jack and Jill may be the names of the two dogs in the picture. Does the editor agree?

[Having had the benefit of having a long loan of the disc from Richard Johnson I would offer the following: Anyone who has heard Lonesome Little Doll will realize that the phrase 'Jack and Jill' is repeated throughout the song and could have been used (mistakenly?) as an alternative title. On this disc the writing of 'Jack and Jill' appear to be in similar but different hands, vide the two capital letters J, reproduced herewith in enlarged form, this suggests to me that this may be a personal dedication from two people called Jack and Jill. I also wonder if the number 628 may well refer to the customer 'order' number and not a catalogue number. Being written in ink on one side only it is the only unique reference to the disc and photographs to enable it to be matched with the correct customer during and after processing. There is no other unique reference elsewhere on the disc or the bag.

If the project ever achieved bulk sales and batch production, and this is to be doubted given the scarcity of these items, some form of externally applied reference would be necessary if the undesirable and otherwise inevitable mix up were to be avoided. Even in this day and age of bar-code readers and computerized records the human factor can intervene and precious holiday 'snaps' get crossed in processing by 'SuperDuperSnaps'. It may be that these unbreakable diamonds never got beyond a handful and hence the failure of the business. One other point remains: what choice of recordings and couplings were available, if any, beyond the example shown on page 2428 ? -Editor.]

The origin is one side of UK recorded Dominion Record issue A229 of January 1930.

[A sketch of the stamper details appears below, can anyone accurately check this against a copy of the Dominion issue? -Ed.]

The reverse, with the Grey Gull matrix number 4029A [see illustration for detail] *When I Meet My Sunshine* although not issued on Dominion could have come from the Dominion Gramophone Record Company Ltd., whilst in liquidation, for although the highest Grey Gull matrix found on a Dominion, so far, is 3910 then as Sydney Walter Tubbs, the receiver and manager of Dominion Records, with a compulsory winding-up order against it of July 1930 (the very month in which Diamond Universal Gramophone Records Ltd., was founded) was realising assets, he could well have sold off metal masters to all and sundry including unused 'mothers' from Grey Gull.

On the other hand, Grey Gull may not have had an exclusive contract with Dominion and any company interested may have been free to order masters direct from the USA.

[I think it very safe to say there was NO exclusivism: What about Phonycord? Goodson? Metropole? Piccadilly? Was 1930 also the year that Grey Gull folded its wings? Since writing this editorial comment I have received Steve Walker's three-ha'porth, see



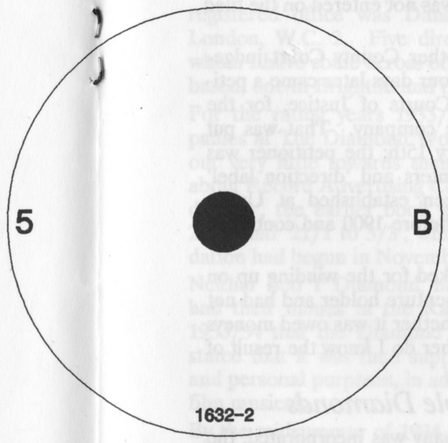
Front of un-numbered Diamond with a photograph of of Erich von Stroheim. Matrix Number 1357-2 c/w Matrix Number believed to be 3500, circles and diamonds reverse side.



Diamond No.122 The disc is double sided with the same patern on both faces. Diamond Records are notable for the black outer rim. The outer printed circles are dark and light green with a gold band separating the cream/buff area. The smaller diamonds are two shades of green, the large inner diamond is black separated by a gold diamond border. This same pattern can be found as a reverse to other discs with photographs of film stars.



Typical advertising disc from Diamond Unbreakble Records. Matrix Number 14595-2 c/w Matrix Number 3993-A



Diamond 628 'Jack and Jill' stamper and matrix number details. For comparison with Dominion A–229

Single sided Diamond Universal Record No. S.1012. Photograph of Lawrence Tibbett.





Single sided Diamond Universal Record No. S.1013. Photograph of Lupe Velez.



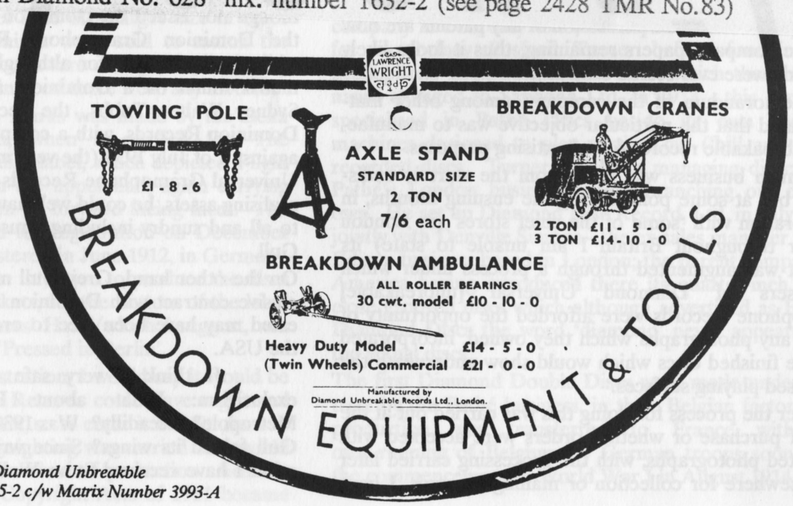
Front of un-numbered Diamond with a photograph of of Erich von Stroheim. Matrix Number 1357-2 c/w Matrix Number believed to be 3500, circles and diamonds reverse side.



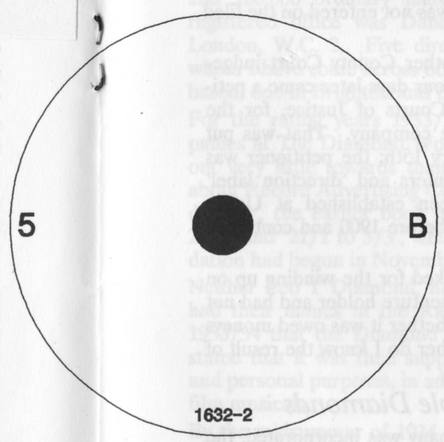
Diamond No.122 The disc is double sided with the same patern on both faces. Diamond Records are notable for the black outer rim. The outer printed dark and light green with a gold band the cream/buff area. The smaller are two shades of green, the large inner is black separated by a gold diamond border. e pattern can be found as a reverse to other photographs of film stars.



Inscription on Diamond No.'628' mx. number 1632-2 (see page 2428 TMR No.83)



Typical advertising disc from Diamond Unbreakble Records. Matrix Number 14595-2 c/w Matrix Number 3993-A



Diamond 628 'Jack and Jill' stamper and matrix number details. For comparison with Dominion A-229

Single sided Diamond Universal Record No. S.1012. Photograph of Lawrence Tibbett.





Single sided Diamond Universal Record No. S.1013. Photograph of Lupe Velez.

below, and a note from Arthur Badrock gives Radiex 936 as by Jerry White with the Times Square Highlights , possibly via Goodson 229 has anyone a copy?-Ed.]

However, matrix 4029A was just early enough to have reached the Dominion Company just before it went into liquidation and I would guess that was the source from which the master came for the Diamond Record. But when did the Diamond Record in question become available? And at what price? [Possibly via Goodson, in late 1930 - A.B.]

I have found nothing else in print about this Diamond Universal Company until a report of 1931 stated that the Company had been up before the Barnet, Middlesex, County Court for a judgement of £11 4s. 2d., but who was claiming the debt is not given.

The month before a Mr S Diamond of 13 Crescent Road, Crouch End, London N. on October 28th 1931 applied for a patent in Class 40, section ii, which was given number 29827 and, when sealed, took the number 391,457. The specification was for an unbreakable gramophone record to be made by securing a photograph on each side of a basic ply, or plies, of paper, cardboard or other material, with the photographic prints facing outwardly and by covering each of the photographs with a layer of transparent cellulose material, preferably non-inflamable cellulose acetate.

All these plies were to be stuck together with an adhesive and consolidated by heat and pressure when the sound tracks [from pre-recorded masters -F.A.] were impressed on the outer layers. – "Amyl acetate may be used on the surface of each photograph to secure the outer layers thereto. The amyl acetate combines with the gelatine of the photographic surface, dries out and, under the subsequent heat and pressure ensures a firm union without damaging the photographs.

"To seal the edge of the composite record the inner and outer peripheries of the outer cellulose layers are cut so that the inner plies overlap slightly. This enables the covered edge margins of the inner plies to fuse with the adherent and seal up any gaps between the plies.

The photographs are preferably identified with the sound record."

This specification also referred to former specifications 17163 of 1902 and 247429 of April 1925, 324520 of January 1929 and 333175 of May 1929 which claimed similar aspects to patent 391 457.

Apart from his name, Mr S Diamond, no direct written connection has been discovered between him and the Diamond Universal Gramophone Records, Ltd., nor with the Diamond Works at Arcadia Avenue, N.3. However the local rates returns of the Diamond Works for the period April 1931 to March 30th 1932 reveal that the municipal rates were due from Diamond Universal Gramophone Records, Ltd. / Leo T Diamond, the property comprising workshops, offices, a garage and 'other appurtenancies' [*sic*]. Mr L T Diamond's address was first entered as 15 Copthal Court, London, E.C. but was scratched through with a second address being given as 151 Bedford Street, W.1. [See footnote]

The London Directories for 1931 and 1932 were not readily available to me when I tried to check who were the occupiers at each address, but in the 1930 and 1934 directories no number 15 Copthal Court is shown - the highest door is No.13. It is possible that there were premises at No.15 but they would have been omitted from the directory if unoccupied.

As to 151 Bedford Street, W.1. - I could not find that street at all and all the other roads in London beginning with the name 'Bedford' had no premises numbered 151.

A feature of the municipal rates return for 1931/32 shows that The Diamond Works were occupied by another ratepayer, in a Mr Brownlow, and perhaps another; or was a handwritten entry ' Peranne Brupt ' (also shown as ' B'rupt ') referring to Brownlow as a bankrupt?

I know of a Mr Robert Brownlow who had a process of making a shellac substitute which, supposedly, exhibited the essential qualities of natural shellac. Brownlac Limited was formed and, in March 1929, was committed to exclusively supply the Vocalion Gramophone Co., Ltd. and Vocalion (Foreign), Limited. The Vocalion company taking a substantial holding in Brownlac's shares. Whether this was the same Brownlow in the Diamond Works in 1931 I do not know.

Interestingly the Vocalion Gramophone Company Ltd., in 1928, were to supply Picture Gramophone Records, founded in June 1928, with matrices and stampers for any number of records of any repertoire required, but not in excess of 25 titles in any one month. In the company's prospectus Picture Gramophone Records were estimating their sales at five million discs per annum.

Brownlac, as a substitute, failed to live up to its promise. Brownlac Ltd., was closed down, proceedings taken against the vendor and against the inventor, and his company Latent Laboratories, Ltd., from October 1930.

Back to the Diamond Works in 1931/32 where both (all) parties had arrears in their municipal rates and did not pay the full commitment for the current year.

Three more County Court judgements concerning various sums of money involving the company were given on December 2nd and December 21st. 1931 and on January 5th 1932.

That there were then cash flow difficulties is exemplified by the fact that the company had resolved on January 4th 1932 to create a debenture for £1,000 (which received approval on the 14th) on the undertaking , all of its property and assets both present and future and including the un-called for capital for the time being. The name of the debenture holder, or holders, was not entered on the filed official document.

The company was up for another County Court judgement on January 20th 1932. Four days later came a petition, presented in the High Courts of Justice, for the compulsory winding up of the company. That was put down to be heard on February 15th; the petitioner was Wickes & Andrews, Ltd., printers and 'direction label' manufacturers, which had been established at Upper Thames Street, London, E.C. before 1900 and continued there until 1963.

It is not known if that firm asked for the winding up on the grounds that it was the debenture holder and had not received the interest due, or whether it was owed moneys for business undertaken. Neither do I know the result of the petition.

More unbreakable Diamonds

On May 5th 1932 a new company was incorporated, the Diamond Unbreakable Records, Ltd. Registered number 265 124 with a nominal capital of £1,000 in £1 shares.

A director was named as Mr H P Carter of Rosemount Road, Richmond, Surrey - his qualification for being a director being to hold only one share. One of the subscribers to the company was the solicitor's clerk, Leonard Parkin, who was, or had been, both a director and company secretary to the Diamond company under petition for a compulsory winding up.

A report of May 14th stated that this company had a "connection with the Diamond Universal Gramophone Company and that it proposed to produce a standard, black, unbreakable record at a price lower than any other disc on the market.

The discs, which would carry illustrations, would be of theme music from the more important of the musical motion picture films made for the cinema trade. A factory was already to start work. The sales policy of the new business had yet to be decided upon. " More full announcements " were to follow.

At this juncture, the earlier Diamond company's business had collapsed for, on May 25th 1932, the Registrar of Joint Stock Companies had written to the company secretary demanding to know if the company was carrying on any business and if it was not he would be sending him an official notice and publishing in the *London Gazette* that the company was to be struck from the register after three months from the serving of such notice.

No reply was sent to the Registrar who sent out reminders, on June 27th to director J Fulton and on June 28th both to director L Parkin and to him separately as the company secretary. All letters had been addressed to the office at 115 Oxford Street, London and all were returned to sender marked 'Gone Away' with one envelope re-addressed to The Diamond Works, Arcadia Avenue, Finchley, N.3. also marked 'Gone Away'. the company was struck from the register of joint stock companies on December 23rd 1932.

As both the Middlesex Directory and the municipal rates return show, the new Diamond Unbreakable Records, Ltd., took over the Diamond Works in Arcadia Avenue, Finchley, these premises also became occupied by another company : the Record Advertising Company Ltd., founded on June 10th 1932, having a nominal capital of £10,000 made up as 5,000 preference shares of £1 each and 100,000 ordinary shares of one shilling each, its registered office was Danes Inn House, The Strand, London, W.C. 2. Five directors were named, none of whom I have come across otherwise. Three were London based, one in Brighton and the other in Swanley, Kent.

For the rating years 1933/34 and 1934/35, both companies at The Diamond Works were in arrears and paid out very little towards their rates bill, and a comment about Record Advertising Co., Ltd., stated it was 'in liquidation' , the earlier book giving two dates in '1/11 to 21/1' and '21/1 to 3/3', which, presumably, means liquidation had begun in November 1933.

Neither Leo T Diamond, nor S Diamond, the patentee, had their names in the Rates Returns. It was during 1933/34 that the Diamond Unbreakable Records, Ltd., stated that it was then supplying records for advertising and personal purposes, in addition to its theme titles from film musicals.

By the midsummer of 1934 the question of how its sales would be handled was decided upon by the founding of Diamond Record Sales, Ltd., (Registered number 290875) on August 3rd with a nominal capital put at £100,000 divided into 60,000 preference shares of £1 each and 160,00 ordinary shares of five shillings (5s.) each. *Jordan's Daily Register* stated the directors were yet to be appointed. The company was to be one of merchants, manufacturers, exporters and importers of gramophone records, gramophones, parts etc. Directors were to receive £150 per annum with the Chairman at £200 per annum. No official company documents have been seen either for this company nor the Diamond Unbreakable Records Ltd. The registered office of both companies first appears in the *London Directory* for 1935, which indicates a tenancy taken up in 1934, probably with the founding of the third company. The office for both was at Fenton House, at 112/113 Fenchurch Street, London, E.C.3. The Diamond Unbreakable Record Company had its office at Finchley prior to the move - it certainly never had an office in the London metropolitan area between 1932 and 1934.

Examples of Diamond records are known from this company although one, with one side bearing the song '*When It's Springtime in the Rockies*' [see p2460] may have seen the light of day with the first company, it being a general release title in 1930. As shown in a back number of *Storyville* magazine (No.18) this side of the disc reveals the photograph of a well-groomed gentleman, which is signed "Yours Sincerely" plus a name beginning with 'L' which might be Leslie or Lesley? Other pictures of Diamond Records in this issue of *Storyville* show one disc with a large diamond outline printed slightly lower left of centre but enclosing the spindle hole. Within that was printed '10ins. 1s. 6d. - Double Sided - The Wonderful New Diamond Record - Unbreakable, Light Weight - Double Sided 1s. 6d.'.

Outside the diamond outline was surrounded by twenty representations of of the Diamond Records and various types of gramophones, one a portable with the 'His Master's Voice' trade mark in its open lid. At least one record carrying case was also shown. Other makes of discs, but not decipherable as to what makes they were, had just been caught at the left and right edges of the picture. Another example shown has a more simple design of an encircled diamond shape which itself obscures two shadowy diamond shapes, one to each side.

Storyville also gives three of the titles out of the four discs seen. Two were from early 1935, one *'Let's Have a Jubilee'* was originally published in the USA by black pianist and bandleader Alex Hill during the autumn of 1934; was an opportune release, its title co-inciding with King George V's 1935 Silver Jubilee, published in Britain in February 1935, Harry Roy changed the words – but not the title – to 'This Year's a Jubilee' . The other titles were '*Rain*' (not the 1927 song) and *'I'm in the Market For You*' , a tune first issued in April 1930, with the matrix available to the first Diamond company . [Diamond 113 mx. 4043c from Van Dyke 81879 by Frank Novak and his Music, possibly Goodson 226, also issued on Metropole, Phonycord and Piccadilly. - Arthur Badrock]

As Steven Walker reports further on, discs have been discovered with titles from 1931 through to 1934, the year in which Diamond Record Sales, Ltd. had been founded.

The *Storyville* data does not mention any company at all, neither is S. Diamond's patent mentioned and I have never seen his name connected with any of the three companies involved in the Diamond Records. However,

a few years ago I was sent the following, describing one of the discs which conforms to the patent's specification. It was a 'Sample Record', made of cardboard with both surfaces covered with a celluloid type of material. One side was printed in green, gold and black with a large circle and diamond design design upon which it stated 'Sample Record - Not For Sale - Manufactured for Diamond Record Sales, Ltd.' The reverse was described as having its surface completely depicting a photograph of four bathing belles at the bow of a sailing boat. I was given the opinion that the music sounded British recorded dance band music of the thirties. Unfortunately no titles nor matrix numbers were submitted. But what was submitted was 'Made under Patent process 29827'. Now 29827 was the application for a patent number, as I have written, the correct patent number should be 391 457.

During 1936 both the manufacturing company and the sales company moved from Fenton House, Fenchurch Street, which was an eight storey building with around fifty other tenants, and went to 89/91 Wardour Street, London W.1., with both companies' work still given as Acardia Avenue, Finchley. Already installed at 89 /91 Wardour Street was Studio Sound Service Ltd. registered number 270067, which had been incorporated on November 9th 1932 on a nominal capital of £1,500 in £1 shares. All four directorss, whose names hold no significance for me, were London based and were to receive £50 per annum. The registered office was given as Wells Street, Jermyn Street, S.W.1. The business was formed to carry on as ' manufacturers of, recorders on and dealers in, sound on standard [35mm] and sub-standard [16mm and lower] film, etc.'. By 1935 Studio Sound Service only occupied No.89 Wardour Street. The two Diamond companies were no longer mentioned as occupying 89/91 after late 1936 (or early 1937) and Studio Sound Service, itself, had gone by 1939, although it was not struck off from Companies House register until June 20th 1968, with Diamond Unbreakable Records, Ltd., disolved the same month. Diamond Record Sales, Ltd., had been struck off earlier, on February 1st 1968.

That Diamond Record Sales Ltd and Studio Sound Service Ltd., had already done business with each other, before they were together in Wardour Street, is evidenced by the production of a disc with a pictorial surface of HRH the Prince of Wales (later Edward VIII), with a speech called *'Twenty Years After'*, recorded for a British Legion film of the same name, made in 1934, and reviewed in a *Cinema Exhibitors Association report, No.811.* The disc was issued by 'Diamond Record Sales, Ltd. for Studio Sound Services, Ltd.'

[John Goslin also reports upon two picture discs produced for the British Union of Fascists by 'Studio Sound Service'. – Ed.]

As the later Diamond Records were made under Mr S Diamond's patent the question arises: did either of the two latter companies purchase the rights in the patent, or were they produced under licence from Mr Diamond? Or, further, was Mr Diamond really the brains behind the establishment of all three companies?

[He may well have been an undischarged bankrupt which would have debarred him from holding shares and/or being involved in the running of a company. – See footnote - Ed.]

There is now an indication that the first company issued a regular series probably from No. 100, with a single sided series probably from S.1000 at 1*s.* 6*d.* each. What matrices we know were used are listed later on. How many Diamonds were issued, is still to be answered

[Steve Walker reports that he has one of Diamond's advertising discs. (See illustrations). One side printed with the mark - 'Manufactured by Diamond Unbreakable Records Ltd., London.' and is by Harry Hudson's Melody Men with Sam Browne recorded in London c. 29 December 1932. mx 14595-2 *Brighter Than The Sun* -vocal by Sam Browne original issue Edison Bell Winner 5549 as Scala Dance Band, on the last Edison Bell list published mid- March 1933.

He adds, " presumably Diamond bought the plate in April 1933 when the scrap dealers George Cohen and Sons were selling off bits of the old Edison Bell Ltd., Hudson bought a number of Winner plates at the same time. The other side is anonymous but is Grey Gull mx. 3993-A I have no idea what this side is - or was - since someone has carefully peeled off all the grooves. Most likely to be a dance band item just as 3992 and 3995 are on Goodson, which may well be where Diamond got their plates from. The discs were promoting R.H. Cook & Co. Ltd. 209 Broadway, London, N.W.9. manufacturers of motor cycle engine cylinder boring equipment and other motor trade breakdown equipment and tools eg. breakdown cranes, towing poles, axle stands." -SW]

There was another use of the word Diamond, which was by an independent company in the USA established in 1944 with I R Gwirtz as President of the company. Pianist Jan August had a good seller in *Miserlou*, spirituals light classics and popular numbers helped to form the Diamond's repertoire.

I wonder if there are any other examples of Diamond Records in the 78 rpm era? I know that a Diamond Record Corporation was operating in the 1960's with microgroove discs.

[Yes. Galen Gart's *American Record Label Directory and Dating Guide 1940-1959 (ARLD)* Published by Big Nickel Publications, (available through TMR at £30.00), gives the following entries, including the above US company, under **DIAMOND**.

a) **Diamond Record Corp.,** 1650 Broadway NY (6/46) also at Diamond Records 6448 Santa Monica Blvd., Hollywood CA (5/56) President: Irving R Gwirtz, Output: pop, jazz, gospel. Affiliated label: Paragon Dating guide gives 1002 as 10/53 with other 78s up to 9/56 and Lp D-9 in 7/56.

b) **Diamond,** c/o Ken Ritter Enterprises, Beaumont, TX (12/53), c&w.

c) **Diamond Record Co.** c/o Doles Dickens 41 W. 47th St. NY. date unknown.

d) **Diamond C.** (ca. 58). Cincinnati, Ohio, President: Dick Caywood, Vice President: Herbert Creekmore, output pop.

There was a Diamond label in Chile *ca.* 1947. And as for 'Diamond' compact discs: Diamond Cut Productions' CD *Edison Unreleased Laterals* was reviewed in TMR 81. There may well be other companies using the word. -Ed.]

Diamonds are for ever! FRANK ANDREWS.

Footnote: Since this article was written a relative of Mr Diamond has been traced : we hope to answer many of Frank's questions in the next issue of TMR. - Ed.

A partial listing of Diamond (Unbreakable) (Universal) Gramophone Records

The Diamond company issuing, where known, is indicated as 1 2 or 3

Matrix **Cat.No.** also on TITLE / ARTIST & NOTES Diamond Company, No..

Diamond Universal Gramophone Records Ltd. Single sided

– **S.1012** nk *Cuban Love Song* (Stothert, McHugh, Fields) (wzvc) 1
From the film. Tommy Kingston & his Orchestra.
photograph of Lawrence Tibbett single sided, printed details.

– **S.1013** nk *The Peanut Vendor* (Simons, Sunshine, Gilbert) 1
From the film 'Cuban Love Song' Tommy Kingston & his Orchestra.
photograph of Lupe Velez, single sided, printed details.
[Velez was the film star known as the Mexican Spitfire, d. 1944, the only recording by herself is on Zonophone 5425 (Regal-Zonophone T5425) 'Mi Amardo' c/w 'Where is the Song of Songs for Me?']

[Steve Walker guesses at Sterno for these two sides, I tend to disagree; however I can't add anything positive. -JWB]

Sandy Forbes has kindly given me details of the following, which is double sided but nothing is known of the reverse side:

– **Official QUEEN MARY Souvenir** *Queen of the Sea*. (Bram Martin) [see p.649 Forbes & Rust, British Dance Bands] 3
'Issued by Diamond Record Sales by kind permission.
Manufactured by Diamond Record Sales Ltd., 89 Wardour Street. London'
[circa April 1936, recording date, per Sandy Forbes. As the maiden voyage of the liner was on 26 May 36 it seems as if Diamond for once did not use another company's matrix. Possibly by Studio Sound Services -JWB.]

The following are matrices used on various double sided 10" records mainly of film stars or custom pressings:

222 Y [this appears to be an alternate take to World Echo who used take 2. ie: -X. -SW. 1
World Echo B1006 = as Norman Sissel and His Rhythm Twisters]
[*Just You, Just Me.* Cecil & Leslie Norman, v C O'Connor.]

267-1 **122** WE B1018 My Love Parade [Cecil & Leslie Norman, v C O'Connor.] 1
'The Dominion Dance Orchestra' from the film.

272 X **122** WE B1018 *Dream Lover* [Cecil & Leslie Norman, v C O'Connor.] 1
The New York Knights.

Both sides of this disc No.122 are printed with a Green, Buff, Gold circles and diamonds pattern on black faced card.

906 B ?? *Let's Have A Jubilee.* 2

912 B ?? *Rain* 2

[We had thought that the above could be Radiex/Van Dyke 900 catalogue numbers but the titles do not tie in with what we know, unless they are retitlings, which is not unlikely. -AB.]

1177-2 Dominion A94 *It All Depends On You* [Jay Wilbur. from 'The Singing Fool']

1230-3 Dominion A121 *Lover Come Back To Me.* [Jay Wilbur and his orchestra]
[Dominion as Deauville Dance Orch.]

1343-1 Dominion A156 *You Are My Ideal* [sic] (Idol) [Jay Wilbur & orch., v Cavan O'Connor.]
[Dominion as Deauville Dance Orch.]

1344-1 Dominion A155 *Diga Diga Doo.* Jay Wilbur, v Cavan O'Connor.

1357-2 Dominion A198 *In The Good Old Sunny South*,[sic]
(That's The Good Old Sunny South) Lou Abelardo tenor w. orch. acc.
photo of 'Erich Van [sic] Stroheim'.

1522-2 Dominion A192 *Fairy On The Clock.* Jay Wilbur and his orchestra. [appears on two discs]

1548-2 **113** Dominion A211 *Remember.* vcl. Tommy Watson & His Band. [Jay Wilbur]

1579-1 **104** Dominion A242 *S'posin'* (I should fall in love). Beachcomers [sic].
[Dominion as Honolulu Serenaders vc Les Allen and Al Bowlly]

1587-2 **103** Dominion A211 *All The World Can't Be Wrong*. Beverly Hills Dance Orch. [Jay Wilbur]

1620-3 Dominion A233 *Tiptoe Through The Tulips.* Jay Wilbur v Les Allen.
[Dominion as Brooklyn Broadcasters]

1632-2 **'628'** Dominion A229 *Lonesome Little Doll (*as *'Jack and Jill')* Savoy Orpheans. 1
[custom pressing photograph of 2 dogs]

3371 A **104**	Dominion A103 Cameo 8343	*In Avalon Town*. (tango)	vcl Carl Bilton and his orch. [Sam Lanin]	
3500? 5500? 3300?	Dominion A133	*You're the Cream in My Coffee*, [printed with a diamonds and circles motif.]		
[mx number unreadable -JG.]		GG mx3500 was by Sam Lanin and his Orch from Cameo 9003 via Dominion A-133		
3761 A	Dominion A255 Van Dyke 71802 Goodson 193	*I'm Following You* [on Van Dyke as by All Star Players] [AB reports this is aurally an Andy Sanella studio group] [as Astoria Dance Players] The Dominion issue was labeled, erroneously, as Jay Wilbur and his Orch. [appears on two of Diamond's discs]		
3858 A	Goodson 202 Radiex 1833 Grey Gull 1855	*Crying For The Carolines*	[Goodson as Shadyside Serenaders] [Pebble Beach Syncopaters. AB reports this is aurally an Andy Sanella group]	
3993 A	Van Dyke 82541 Piccadilly 562	*Stein Song*. [copy unplayable and unlabeled. - Steve Walker] [advertising disc for RH Cook & Co Ltd. London NW9] as Selsey Quartet; the only other UK issue traced	The Buccaneers (male vcl)	2
4012 B	Goodson 217 ? Grey Gull untraced	*Romance*	[Goodson as Astoria Dance Players]	
4015 B **101**	Van Dyke 5064 Goodson 217, Metropole, Octacros 575, Phonycord, Piccadilly.	*When It's Springtime In The Rockies.*	Newport Dance Orch.	
4029 A **'628'**	Radiex 936 Goodson 229 ?	*When I Meet My Sunshine*.	[Times Square Highlights vc Jerry White]	1
4043 C **113**	Van Dyke 81879 Goodson 226 ?	*I'm In The Market For You*.	Frank Novak & his Music	
4081 B	Van Dyke 84321 Goodson 229 ?	*Dancing With Tears In My Eyes*.	Four Hawaiian Duces	
14595-2	EBW 5549	*Brighter Than The Sun.* [advertising disc for RH Cook & Co Ltd. London NW9]	Harry Hudson's Melody Men vcl Sam Browne	2

8 inch

Advertising record for Messrs. Valentines of Dundee, postcard printers. * John Allen worked for Valentines as well as being a well known Scottish broadcaster under the pseudonym of Sandy Soutar. Contained in a promotional Christmas card dated 1934.

.. c/w	–	??	*Bonnie Dundee*	Tom Kinniburgh	2 or 3
...	–	??	*Sandy Soutar of Tullytassie*	John Allen [*see note above]	2 or 3

Diamond Companies:
1 = Diamond Universal. (24.7.30 to 25.5.32)
2 = Diamond Unbreakable. (05.5.32 to ??)
3 = Diamond Record Sales. (03.8.34 to ??)

I have a listing of various couplings and the photographs of film stars etc. submitted by John Goslin and others; in the interests of clarity for this listing I have omitted these details and the cross couplings. My thanks are extended to Arthur Badrock, Sandy Forbes, John Goslin, Dave Lambert and (especially) Steven Walker for their help and patience. I hope that more Diamonds can be unearthed and matrices added to this list to form a list of the catalogue series. J W Booth.

[Right]

No direct link can be established between this advertisement printed in *The Melody Maker* for April, 1929 and Diamond Records, but obviously it is indicative of the trade at the time.

FOR SALE.

MATRICES by leading U.S.A. Records Company, containing latest and biggest American successes. Monthly deliveries. Exclusive Licence for Great Britain available.

For terms write:—

Orpheus, Box 629 c/o Judd's 47 Gresham St., London E.C.2

Ivy Benson

obituary by John W Booth

Born Leeds, 11 November 1913; died Clacton 6 May 1993.

IVY BENSON was not the first female band leader, nor was she the last, but she was in Britain at least, more famous than her American counterparts such as Ina Ray Hutton. No mere front girl employed to 'look the part' and wave a baton about, Ivy was a competent musician born into a family of musicians.

Douglas Benson, her father, was a member of the Leeds Symphony Orchestra where he played 'cello. He could also be found earning a regular living in the pit band of the Empire Theatre Leeds. He was also proficient on tenor-saxophone, trombone and piano. By the time she was five he had taught Ivy to play piano well enough for her to be an accompanist in the local Working Men's Club some three years later. Her first broadcast for the BBC was at nine years old in the Children's Hour.

Further tuition from her father followed and the clarinet was added to her repertoire, soon to be followed by the saxophone the instrument with which she was closely identified. Her early training was a good grounding for her later career and enabled her to write her own band's arrangements for many years.

She had said that she won a scholarship to the Leeds School of Art, but decided to 'drop out' when she was eighteen in order to become a stenographer in an office of a clothing factory in Leeds. Later on she stated that she had completed her studies and got a job on the factory floor of Burtons the tailors. Whichever version is true, it is known that she played in her spare time for evening and weekend dances in and around Leeds. Her first full-time engagement was for a summer season in Bridlington playing in an all girl band Edna Croudson's Rhythm Girls. Other sea side resort work followed. Eventually the lure of the lights of London were to drag her into the capital and some work on clarinet in a night club. She had had many auditions before she went along to the Trocadero in Elephant and Castle, south east London. Teddy Joyce was at that time running a thirty five piece girl's band and before touring the provinces he was holding auditions to replace those girls who would not tour (or could not tour due to parental or other reasons). Ivy was still only in her teens and very small for her age, she once related that as well as showing a letter from her father and the Leeds Federation of Musicians to back up her ability and her age, she also had to produce her birth certificate to the London County Council in order to convince them that she was old enough to tour and not have to go to school.

Teddy Joyce signed her up and put her as lead saxophone player for three pounds a week, which even then was not a lot of money, but was the going rate for a girl. Indeed she herself soon formed an eight piece girl band and was paid only thirty pounds a week between them. She found a way to 'augment' their salaries by schooling them in her methods of playing in what she termed the Benson School, it being an extended rehearsal session but presented to them as payment in kind. It was with these girls and others that she toured for Moss Empires as an eighteen piece band until the outbreak of war.

During the early months of the war she disbanded the big band and again formed a five piece line up to play dance halls for the Mecca chain (including the Royal Opera House Covent Garden in its wartime role) and the BBC in Bristol where she reformed with a big band. However there were problems with the male dominated MU and BBC at the time and when the opportunity came from Jack Hylton (by then an impresario) to play a full six month variety season at the London Palladium, she grabbed it at once. A short spell followed at the Covent Garden Forces' Dances, before Ivy and her band volunteered to tour with ENSA. This gave her the chance to reform the big band, 'Ivy Benson and her All-Girls Dance Orchestra' - thirty girls elegantly dressed, playing immaculate dance music, in battle zones around Europe and the Middle East. All for the standard ENSA rate of ten-pounds a week, but with food and lodgings paid and as she related later - most importantly for many of the girls - no worries about clothes rationing and providing stage dresses. More than once stage costumes were worn off stage to provide a decent dress for a wedding.

In the post war era many of the big bands disappeared as new musical forms and home entertainment (television) killed off the variety theatres and music halls. Many dance halls closed as Mecca consolidated its circuit and installed local resident bands, often part timers, and disc jockeys. Ivy Benson though had the girls and this now proved to be an asset. Butlins Holiday Camps flourished in those days before cheap package holidays in Spain, Billy Butlin at that time insisted upon booking name-bands and Ivy's Girls were regularly booked for summer seasons at Douglas, Skegness, Pwllheli and Filey. Later other holiday camp operators would book Ivy and her band for their seasons. These summer bookings were topped up with winter tours of US bases in Germany until the mid sixties, audiences who in spite of Rock-and-Roll were more appreciative of her girls than British TV bookers.

Ivy often said that she trained more musicians than the rest of the male band leaders put together. She never found a lack of available talent, just that having discovered a particularly gifted instrumentalist and groomed her for her band, the girl would be lost to a male admirer and marriage. Where as her male counterparts had no problems in retaining married men, often proving more reliable than single men; Ivy rarely was able to entice married women away from their domesticity.

In spite of bouts of ill health Ivy was still playing saxophone solos in front of her band well into the 1980's. Always small in stature ("five foot nothing, and eight stone, so I don't jump about my dear, I'd look silly.") , well dressed and auburn haired, Ivy Benson will be well remembered and sadly missed.

It was particularly sad for me to have to write this obituary, as I was in the process of arranging a meeting with her when I heard of her death after she had had a short stay in hospital.

JOHN W BOOTH.

Ivy Benson's HMV recordings

IVY BENSON & HER GIRLS' BAND (EIGHT PIECE).

14 October 1943

BD1061 OEA10066-1 THE HOME COMING WALTZ. VCL.
OEA10067-2 WE MUSTN'T SAY GOODBYE. VCL

BD1071 OEA10068-1 STAR DUST.
OEA10069-1 I'M GETTING SENTIMENTAL OVER YOU.

4 November 1943
BD1064 OEA10088-1 If I Had My Way. vcl.
OEA10089-1 Tell Me The Truth. wz vcl.
BD1069 OEA10090-1 How Sweet You Are. vcl
OEA10091-1 It Can't Be Wrong. vcl

21 January 1944
BD1076 OEA10128-1 By The River Of The Roses. vcl.
OEA10129-1 I Dream In The Arms Of My Darling. vcl.
BD1072 OEA10130-1 There's A Ship Rolling Home. vcl.
OEA10131-1 I'm Sending My Blessings. vcl.
Vocalists:
Kay Yorston, Rita Williams, 'Georgina', Billy Thorburn.

16 December 1947 London
Regal-Zonophone
MR3802 CAR6678-2 Tree In The Meadow. sft. vcl .
CAR6680-1 Turn Over a New Leaf.sft. vcl

MR3803 CAR6679-1 I'm In The Mood For Love. sft. vcl.
CAR6681-1 I Cover The Waterfront. sft. vcl.

Lp

(P) July 1977
SJB Records
LIB 3333 Ivy Benson and Her Orchestra. [Deleted 1980]

Peter Machin

Many will be saddened to learn of the untimely death on the 7th July 1993 of Peter Machin at the early age of 50. Peter came into the 78's scene comparatively later than most collectors. Becoming first interested in old records in his late twenties, his enthusiasm for the subject helped him build up a large collection very quickly. At first specializing in jazz, his tastes widened to music hall and even encompassed the operatic repertoire.

In 1982 he took a big and very brave step in giving up his well paid profession in the patents business and became a full time dealer in 78's with the active support of his wife in his business. As he said himself, he thought it was about time he earned his living by doing something he really enjoyed. Many collectors will remember his stall in Kings Road, Chelsea, which he operated for several years under the name of Discovery, until its closure two years ago. His mammoth auction lists covering all types of recordings on 78s, issued three times a year were eagerly received and responded to by collectors from all parts of the world.

An outgoing man, he had many interests; he was a keen sportsman and until recently enjoyed playing hockey and squash. He played clarinet in a jazz band and, through involvement in his local church activities, he arranged quiz games and record recitals for the elderly. Warm hearted and generous, he will be greatly missed and long remembered. Our condolences go out to his wife Marion and to his children Tom and Lucy. Mike Comber.

[See also page 2 468 in this issue for a review of a Flapper CD featuring Al Bowlly's Durium and Filmophone 'Flexi-Discs' that Peter had contribted to, released shortly before his death. -Ed.]

Book review Hayes on Record

Edited by Peter Hall and Colin Brown, EMI UK Ltd.,
This paperback book was produced by members of the EMI Hayes Sports and Social Club, originally intended for employees and ex-employees as an anecdotal collection of memories concerning the pressing and production of records at the EMI Hayes factories. Any profits made going to a charitable fund administered by the Social Club. How surprised they were when they found that adherents, such as us, would wish to read it! Initial sales forced them to a reprint, which at the time of going to press had already sold out. [TMR has a small stock available for sale, see below].

Described by sources close to the editors as a 'kitchen sink' production, it never the less is well printed and must rank as an understatement. As a work of industrial history of the EMI Records manufacturing plant and the personnel who worked there, how they worked, what they worked and the joys and disappointments it is unrivalled. As a chronicle of how EMI (and its predecessors and successors) manufactured discs in shellac and vinyl and the manufacture of tape recordings (open reel and cassettes) it should be on the shelf of anyone who claims to, or needs to, know anything about the subject. There are some errors in the text, usually when the authors are recalling events that they were not privy to : for example on page 12 we are told that *"Ever since Edison discovered that sound has a distinctive wave form, by tracing its wave pattern onto a revolving smoked glass plate, ... '.* It is a pity that they did not consult their colleagues in the Archives. However this should not detract from the uniqueness of this book. Many times have I heard collectors discuss differences in two pressings of the same seemingly identical recording. Reading this book may well explain how well the manufacturing processes were subjected to quality control (or 'exam' as EMI called it) and why such differences could have occurred. The humorous anecdotes at the end of the book may also throw some light on possible reasons : remember these were ordinary people just doing their jobs. Subjects covered include, the site facilities, tours of the Blythe Road and Uxbridge Road factories, and a list of overseas factories. The composition of 'shellac' discs, the formulation of 'vinyl' compounds, and why many HMV pressings of Lps and 45's have a high surface noise. Why discs were, mainly, black. Record packaging : 'cost of an Lp sleeve and inner in 1952 was 2*s* 6*d*.' The intricties of printing labels for vinyl records.

If your interest is only concerned with the events and personalities in front of the microphone, then this book is not for you; but if you are interested in how discs were processed, pressed, packaged and the personnel that did it and the plant in which they did it, then this book is a must. Remember we don't have many accurate descriptions of how other plants operated, therefore this collection put together by senior managers, one now retired, will in time form the basis of any attempt at reconstruction of a now defunct industry. *Hayes on Record. ed. Peter Hall and Colin Brown. EMI. 206pp + x, illus. (A5) softback.* [£7.00 from TMR at the bazaars and fairs attended, or postage extra].

Diary Readers and organisers of events are invited to submit details for inclusion free of charge. We cannot be held responsible for the accuracy of any entries, readers are advised to check with the organisers before embarking upon a long journey. **TMR sales staff hopes to be in attendance at many of these events, these are indicated by * (Nothing in August.)**

September 1993
12th * Nostalgia record bazaar, Stadium Grandstand Lounge, Plough Lane, WIMBLEDON London SW17. from 9.30am. B Wilkinson, (0689) 846516.
12th Flea market, CHATHAM. Mid Kent College, Maidstone Rd. CHATHAM Kent (opposite the airport).Gramophones, radios, records regularly. Details: (0634) 719093.
26th * Gramophone and Record Fair, Fairfield Halls, CROYDON. Details: Jo or Michael (0732) 863955 or Rob Marsden 081-660 0407 (See advt. in this issue).
26th NEWARK (NEW JERSEY) USA Holiday Inn North, NJ . Box 25007, Chicago IL 60625 USA, (216) 758-5001
26th Gramophone and Record fair, Lijbaanhal, Vlaardingen, ROTTERDAM. K. Bouman, 010-4352595.
October
10th * BIRMINGHAM Record Bazaar, National Motorcycle Museum, Brickhill (see advt.), D Spruce (0923) 237794
10th Flea market, CHATHAM. Details as 12th Sept.
November
14th Flea market, CHATHAM. Details as 12th Sept.
December
5th * Nostalgia record bazaar, Stadium Grandstand Lounge, Plough Lane, WIMBLEDON London SW17.
12th Flea market, CHATHAM. Details as 12th Sept.
10/07/93 *E&OE*

Letters

from Frank Andrews:

With reference to the letter from Otto Snell of London SW5 and to a much earlier letter in *TMR* from Bob Allingham, of South Africa, issues 82 and 69. I can contribute the following information with regards to recordings made in the Taal/Afrikaans language.

Firstly there is already an extensive item on page 1934 in TMR issue No.69 concerning Floriel Florian, the South African contralto, who probably came to London in order to record in late 1912 or early 1913; assuming she was one of the artistes whom Joseph Leonard Blum brought back from South Africa to record for his Diploma Record label.

Between 1906 and the outbreak of the first World War, quite a number of artistes had been recorded in the so-called Taal language, either in song or in recitation. They included on 10 inch discs :

Maude Baury - soprano; 2 sides on Zonophone Record in 1912
C V Becker - talking in Taal and English; on Gramophone Concert Record in 1910, to Zonophone in 1912
Ten Boink's Double Quartette - vocalists; 2 sides on Zonophone Record in 1912
Al Bowlly - vocalist; 4 sides in 1930 and 5 in 1931 for HMV
Melt Brink - orator, reciter; 8 sides on Zonophone Records in 1912
Gert Broomstraat - baritone; 2 sides in 1930 and 3 sides in 1931 for HMV
Tom Carrick - comedian; 4 sides in 1930, and 2 sides in 1931 on HMV
Gladys Daniel - soprano; 2 sides in 1929 and 2 sides in 1930 on HMV
Betsy De la Porte - mezzo soprano; 10 sides on HMV in 1930/31
Sofie Deys Draayer - contralto; 6 sides on Zonophone Record in 1912
(Mr) Diggerhoff - baritone; 4 sides on HMV in 1930
P J Du Toit - Afrikaans singer; 2 side on Zonophone Record in 1912
Martha Eastes - contralto; 3 sides on HMV in 1930/31
Floriel Florien - contralto; on untraced Diploma Records circa 1912/13; 12 sides on 10¼ inch Grammavox records in 1911; 6 sides on Jumbo Records in 1909 (UK catalogue); 4 sides on Pathé discs in 1910
Ada Forrest - Taal soprano; 2 sides on Gramophone Concert Record in 1907, later transferred to Zonophone Record in 1912; 6 sides on Pathé disc in 1912
William Gibson - tenor; 8 sides on HMV 1929 and 1930
Y B Grossouw - Taal singer; 15 sides on Gramophone Concert Records in 1908
Jans Haantje - male Taal singer; 6 sides on Jumbo Records, c1911 (UK catalogue)
Gordon Hill; 2 sides in 1930 for HMV
Wilfregita Jamieson - singer; one side on Zonophone record in 1914
Deborah Joubert - soprano; 2 sides in 1929, and 2 sides 1930 on HMV
Kees and Jan Kool - bass, dialogue; 4 sides for HMV in 1930, Kool 2 sides 1931
Johanna Lola; 2 sides on HMV in 1931
Joey Marais - female Taal hymn singer; 2 sides on Gramophone Concert Record in 1909, later issued on Zonophone Record in 1912
Josef Marais - vocalist/instrumentalist; 10 sides in 1931 on HMV
Aletta Meiring - soprano; 4 sides on Zonophone Records in 1913
(Het) Moeder Kerk Koor - Taal hymns and psalms; 24 sides on Zonophone records in 1912
R C E Nissen - Taal comic songs, translated from the English; 8 sides on Zonophone Records in 1912
Kate Oppermann - contralto; 19 sides on Zonophone records in 1912 and 1913, 12 sides on HMV in 1928
Pattie Price - humourist; 2 sides for HMV in 1929
Jan J Smith - bass; 2 sides for Zonophone Record in 1912
Johannes J Smith - talking in Afrikaans; 8 sides for Zonophone Records in 1910 and 1911
W S Smeck - humourist; 2 sides on Zonophone Record in 1912
The Springboks - dialogue and singing in 'Boer'; recorded in 1906 on Zonophone Record, issued in 1912
Joey Stramrood - 'mezzo-sopraan'; 8 sides Zonophone Records 1912
Suid Afrikanse Kwartet; 14 sides in 1928, 4 sides in 1929, 6 sides in 1930 and 2 sides in 1931, all on HMV
Connie Thomas - soprano, English ballads translated into Taal; 10 sides on Zonophone Records in 1912
Thelma Tucker; 6 sides on HMV in 1930
Adelaide Turnbull - contralto; 4 sides on HMV in 1930
Etto G Van Bonde - bass, Engliah ballads translated into Taal; 4 sides on Zonophone Record 1912
Mrs J Van Dyck - soprano; 2 sides on Zonophone Record 1913
W Versfeld - Taal humour; 22 sides on Zonophone Records in 1912
Danie de Villiers - contralto; 2 sides on Zonophone Record in 1912
Mrs David de Villiers, Taal songs translated from the English; 10 sides on Zonophone Records 1912
Mrs Klara de Villiers - Afrikaans singer; 8 sides on Jumbo records (UK catalogue) in 1911 and 1912
Annie Visser - soprano, Taal hymns and folk songs; 20 sides on Gramophone Concert Records in 1910, transferred to Zonophone Records in 1912
Engel Wilson - Taal orator and recitalist; 12 sides on Zonophone Records in 1912
Al Witkin; 2 sides on HMV in 1931
John van Zyl - bass; on HMV, 6 sides 1928, 2 sides 1929 and 10 sides in 1930

The Gramophone and Typewriter Ltd.'s house orchestra, as either the Peerless Orcheatra or The Black Diamonds Band, had 4 sides of Afrikaans/Boer interest on Gramophone Concert Records recorded during 1911 and 1912 issued on Zonophone Records in 1912.

After the Great War of 1914-18, Clarence V Becker, the humorist was recorded again in December 1921 with eleven sides released on Zonophone Records with the HMV trade mark centre, later on HMV released a further 8 sides by him in 1929. These included the 'War Chants' of the'All Blacks' and 'Springboks' Rugby Football teams, followed in 1930 by a further 2 sides.

Under the later Zonophone Record label with the small cross and circle logo, Bety Steyn had eight titles in Afrikaans, these were recorded in August 1926. The Imperial Records from the Crystalate business were mentioned in issue 82, in the 1929 catalogue Gerald Steyn is shown as having 12 sides issued, these woould be in addition to his HMV recordings with Ian Stuart: 14 sides in 1928, 12 sides in 1929 and 14 sides in 1930.

A few 12inch discs are known to me, all on Zonophone Records, with 10 sides having been recorded in 1910 and featuring Joey Stramrood, Danie de Villiers and The Moeder Kerk Koor. These were all of a sacred or religiuos repertoire. The other two sides were recordings from 1908 by Ada Forrest, in two of Stephen Adams well known religious songs translated into Taal.

There may well have been 10 sides on Zonophone records from 1928 and 1929, sung in what was described as 'Kitchen Dutch' by African artists. I have chosen an arbitary cut-off date at 1931 for my list.

I would wish to inform Mr Snell that many South African artists visted London and were recorded there, particularly in the earlier part of the century.

Yours sincerely,

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from John Goslin, Bournemouth:

I have been trying without much success to find out more about two 78 labels both connected with the theatre.

The first is an extract from *'The Merry Wives of Windsor'* on a 12" disc originating from the Shakespeare Memorial Theatre, (now the Royal Shakespeare Theatre) Stratford-upon-Avon. It was pressed by Oriole and dates from the 1950's. The Senior Librarian at The Shakespeare Centre tells me that this record (not part of a set) is not in their archives, and seem to know nothing about it. My copy is marked as having been in a Public Lending Library and so it would seem to have been commercially released. It seems to fit the 1955 season at Stratford, by comparison of casts. Can anyone throw any light on this disc?

The second is rather more baffling. It is on the EMI label, being one of many that I have, they being extracts from *'School for Scandal'* and *'The Merchant of Venice'*. All have JG- catalogue numbers. At the foot of the label is is a reference to "Gerald Lawrence Productions - The Play's the Thing". Lawrence was a well known actor / producer. EMI have no files of the 'Private Recordings' JG series, having been 'lost or destroyed'.

Would the JG prefix have any more than a coincidental link with John Gielgud?

[The link is as coincidental as the initials of its present owner! The JG series was used for **'Private Recordings'** *ie pressings not published by EMI (see* **TMR 83** *page 2438 -* JG 238. *There were other J series. At one time I understood that JG was a 'Government' series, certainly a single sided record for the Home Office Civil Defence Service* "March of The C.D. Services" *played by The Band of the Royal Military School of Music is JHS 50, mx CTP.18116, years ago I was told this indicated Home Office (Single Sided) however I have nothing to support this. Could John Goslin's JG discs have been made for The British Council, which was at that time a Government Dept?. Any answers would be welcomed. - Ed.]*

Book review

Encyclopedia of Recorded Sound in The United States.

ed. Guy Marco. Published by Garland Publishing, Conn. USA $125.00. 910pp. + xlix.

Guy Marco is to be congratulated on on his ambitious and worthy attempt to contain thousands of references concerned with the history of recorded sound in one volume. Now, in this one volume can be found background material on topics as diverse as 'A&B Switch' to 'Zonophone'; 'Gaisberg. Fred.,' to 'Jackson. Michael,'; 'D.A.T. - Digital Audio Tape' to 'Reproducing Piano Rolls'.

Most of the content has been culled from other (quoted) sources, including this magazine. Inevitably questions of accuracy creep in when using such secondary sources extensively. For example quoted sources include Brian Rust's 1978 'American Record Label Guide' (Arlington Press, USA), which I believe he himself wishes had been better produced; The Guinness Book of Recorded Sound, of which - the least said, the better. [Brian would be well advised to register his name as a trademark and charge royalties to all those publishers who readily use it on their marketing 'blurbs' and dust jackets. My cheque for a fiver is in the post, Brian!]

However much of the remaining content is from commissioned contributors writing for the encyclopaedia. In deed Frank Andrews is credited as 'contributing editor' (albeit somewhat reluctantly); his exemplary researches are evident throughout whenever a company label or personality is mentioned, both European and American. Other notable contributors include Bill Klinger and Allen Koeningsberg.

It would be easy to criticise line by line any first edition encyclopaedia (neither Kobbe nor Grove enjoyed unqualified praise for their first editions), and indeed I have some questions to ask and suggestions to make, but I will refrain from corrections here. No doubt other reviewers elsewhere will say the same.

Sources close to the editor have indicated to me that his publishers were anxious to go to press. Oh! how well I know that situation. This in turn lead to the additional four words at the end of the original title and a distinct geographical delineation in the concept; if only history were that simple. This industry has been renown for its internationalism. Its very beginnings in the disc recording industry after the famous legal action in the USA led to the spread of what non-Anglophones call the Anglo-Saxon culture. We might just as correctly call it Western culture. For this reason such a cut off (or cut out) would be misleading. Especially when you consider the importance of Germany. Marco has included most of Frank Andrews' definitive work on UK firms and personalities regardless of any trans-Atlantic connection. Indeed some European companies are also included.

The publisher may wish to consider for future publication, separate volumes for USA, Europe and elsewhere. The activities of South American companies are hardly touched upon despite their many close ties with the USA.

The publisher's 'blurbs' that I have received both state that ' the book is illustrated by photographs and drawings, ' : It is not. Not one doodle do I discover, not one picture to pour over. Yet I know that Marco has been amassing illustrative material throughout the compilation time.

Ignoring any omissions that there may be from UK material, I find it worrying that there are omissions of USA labels and companies. For instance : In TMR 82 we reviewed Marc Ryan's scholarly work on *TRUMPET RECORDS, 1950 to 1956*, of this company there is no mention. TMR 79 carried a review of *A.R.L.D. (The American Record Label Directory and Dating Guide, 1940-1959)* by Galen Gart. This book is listed in Marco's marvellously extensive bibliography, but most of ARLD's own entries are ignored. Both of these books were published in the USA.

I read my copy of this enclopaedia over the course of a week, working through from beginning to end. I have many marginal notes against subjects that I am familiar with. There are many more scholarly people than I, including my predecessor in this chair, who may well be able to add more. I find it worrying that there are many entries on subjects of which I have no knowledge, yet like many readers I want to believe implicitly in any entry in an encyclopaedia. You could call it the Brittanica syndrome.

At its price of $125.00 (£85.00 at today's exchange rate) it will only find space on library shelves, and with increasing pressure on British libraries not to spend money on new books it is unlikely to be on many local shelves, or it will find its way into the hands of serious (rich) collectors.

I can only praise Guy Marco for his effort and criticise his publisher for sloppy editing. I look forward to receiving the second, illustrated, edition.

JOHN W BOOTH.

Other magazines

Hillandale News for June 1993 does what it does best, namely carries an illustrated feature by Mike Field (author of '*Restoring the Edison Gem Phonograph*') on repairing Edison Opera cylinder phonographs.

From Australia a copy of *THE SOUND RECORD* has dropped upon my desk. It is the Journal of the Phonograph Society of New South Wales dated December 1992 included within its pages is a reproduction of the setting up instructions for Edison Diamond Disc Phonographs from 1919; also a short item illustrated with photographs about a recently acquired rare 1914/15 Edison B-80 Disc Phonograph with belt drive.

The June 1993 issue of *Storyville No.154* has an important discographical item by Laurie Wright : Jimmie Noone (The Vocalion Recordings) [May to December 1928] taken from ledger sheets. This, for anyone with the MCA Lp set of Jimmie Noone's recordings, is a vital reference in that it corrects many of the errors in the MCA Lp notes.

Cylinder Phonograph collectors in need of restoration tips for Two-minute Edison machines with model-R reproducers will find an article to interest them in July's issue of *In The Groove* from the Michigan Antique Society.

Vintage Light Music has intresting adverts for Radios Luxembourg and Normandy from 1936. From V L M Socy., 4 Harvest Bank Road. West Wickham . Kent.

An open letter to the Chairman, The Parliamentary Committee for The Heritage.

Sir,

Your committee has been looking at the prices of Compact Discs (CDs) and taking evidence from various parties.

May I as a record collector of many years now, add my own thoughts to your evidence?

The question of CD prices in the UK *vis-a-vis* the USA in my opinion is not just a straight forward one of profit margins, but reflects a major trend in pricing goods that have markets in both countries - namely that we as a nation seem to accept a Pound / Dollar parity rate [One for One] on most items (eg Personal Computers, Books, Cameras and 'white goods').

As far as UK prices in relation to other EC countries (and this is surely the true comparison) I think that we have now (since October 1992) seen CDs reach nearly equal pricing.

It has been argued by your committee that record buyers are being asked (or forced) to replace their collections. They do not have to. After all, if you want to buy a 78 rpm disc (or a phonograph cylinder for that matter), they can still be purchased on the second-hand market. I know, I buy enough of them! I, like many other collectors, wish to improve the quality of the recordings I have and share in the collections of others, by buying CD re-issues, with all the attendant advantages of size, clarity, length of playing time, ease of use, programming and storage.

If forced to choose between my precious 78 rpm discs or a good quality transfer on CD, the CD would win. Furthermore the CD with a total playing time of approximately 70 minutes and a cost (for re-issue material of between £8.00 and £11.00) represents the equivalent of 22 sides (11 shellac discs) and a minimum cost of £27.50 for average condition 78 rpm discs taking up over ten times the storage space.

As I write I have in front of me an advertisement for a French company selling a 3 CD set of back-catalogue (78rpm) material priced at 290F.00 (£36.25 at todays rates, £33.00 when this advertisement was printed in April 1992). I have also seen similar advertisements for a mail-order company in this country offering 1 CD at £14.95 (featuring Jeanette McDonald and Nelson Eddy), a similar CD from larger labels is available in the High Street shops (W H Smith and Woolworth) today for approximately half this price, or less.

My argument is this: any product is only worth what the buyer is prepared to pay.

If that means a higher price in the UK than the USA, so be it; after all the markets are not true comparison size for size, economy for economy. If some of the money from the VAT on CD sales in the UK could be channelled into a well funded, fully accessible public archive with a deep understanding of, and concern for, the history of the British recording industry, then Gentlemen, you will have achieved a milestone in this county's heritage. Meanwhile we must rely upon the good nature of EMI to spend some of their 'excessive profits', (your words not mine), from CD sales in maintaining privately, that that you should be doing publicly.

Reviews

'Just a Bowl of Cherries' - Al Bowlly, The Complete Flexi-Discs.

As reported elsewhere in this issue Peter Machin wrote the notes for the booklet with this CD, it will be a fitting memorial to him. Both he and Al Bowlly were taken from us tragically young, when they both had a lot more to offer. Amen.

The track listing states that the records came "mainly from" Peter's own collection, but as the Filmophones seem to have come from Nick Washer, this leaves the Duriums and other non flexible Deccas and HMVs from Peter. Normally this would not bother me as I feel that it is good that rarities are re-released on CD for a wider, younger audience and for the convenience; however in this case I am somewhat perplexed as the Durium sides are credited to Roy Fox and his Band. I have one of these Duriums and on that one, and all the rest if Sandy Forbes and Brian Rust are to be believed and I see no reason to doubt them, the credit is to The Durium Dance Band. I have never thought that this was ever a pseudonym for any other (more well known) band, Sandy and Brian list a few of the musicians but show Lew Stone as 'dir'. That certainly is good enough for me : unless anyone can prove them wrong to mutual satisfaction. In December 1982 Halcyon (USA) released these same records on Lp HAL 12 under the title of *'The Echo of a Song'* and listed it as by Lew Stone and his Band. I'll stick to The Durium Dance Band.

The Filmophone tracks were released originally as by The New Cumberland Dance Orchestra, (it is widely believed that this Filmophone house band was formed from members of the Roy Fox Band without Fox. Forbes and Rust give Dave Frost as the director, who was from time to time also director of the Fox band.) here the track listing sticks with the original and quite rightly so. The remaining shellac discs are by Ray Noble for HMV, Roy Fox for Decca and Jay Wilbur for Imperial with credits more or less accurate.

Having now disposed of that matter, what of the CD itself? The people at Pavilion Records (for this is a Flapper CD) do not try to clean up the sound, so you have the surviving sounds with scratches, swishes, clicks and all: it may be to your taste, but it isn't to mine. Mainly because I find that with my CD playback system I can't clean it up in the same way that I can 78's and Lp's. The music is wonderful and is a good selection of rarer Bowlly items from 1930 to 1934. But if you have the Halcyon Lp you might think twice before buying the CD at £10.99 from Pavilion Records Ltd., Sparrows Green, Wadhurst, East Sussex TN5 6SJ. or from your local dealer.

Track listing 1: *Lady of Spain* -Roy Fox Decca F2279. 2: *Smile, Darn You, Smile* -Roy Fox F2590. 3: *Adeline* -Jay Wilbur Imp. 2355. 4: *Save The Last Dance For me* -[Durium Dance Band] Dur. EN8. 5: Goodnight, Vienna -[as 4] EN9. 6: *All of Me* -[as 4] EN8. 7: *My Sweet Virginia* -[as 4] EN9. 8: *Auf Wiedershehen, My Dear* -[as 4] EN12. 9: *Rain on the Roof* -[as 4] EN12. 10: *Can't We Talk It Over?* -[as 4] EN13. 11: *Just Humming Along* -[as 4] EN13. 12: *One More Kiss* -[as 4] EN0. 13: *By The Fireside* -[as 4] EN0. 14: *Weep No More, My Baby* -Ray Noble and his Orch. HMV B6409. 15: *Dinner at Eight* -[as 14] HMV B6409. 16: *This is Romance* -[as 14] HMV B6469. 17: *And So, Goodbye* -[as 14] HMV B6422. 18: *Wagon Wheels* -[as 14] HMV B6469. 19: *I Idolize My Baby's Eyes* -[Filmophone House Band] as New Cumberland Dance Orchestra Filmophone 378. 20: *Falling In Love* -[as 19] Filmophone 378. 21: *Life Is Just A Bowl Of Cherries*. -[as 19] Filmophone 379. 22: *You Call It Madness* -[as 19] Filmophone 379. 23: *Was That The Human Thing To Do?* -[as 4] EN11. 24: *Now That You're Gone* -[as 4] EN11. 25: *You Ought To See Sally On Sunday* -[as 14] HMV B6640. 26: *Pied Piper of Hamelin* -Ray Noble and New Mayfair D. O. HMV B6112. **Flapper PAST CD 7003.** JOHN W BOOTH

West End Angels

EMI has started a new series that uses the 'Angel' label and reissues the songs and music of London shows. There are four in the initial release £ £. **'A Funny Thing Happened On The Way To The Forum'** had a book by Burt Shevelove and Larry Gelbart with music and lyrics by Stephen Sondheim. Opening at the Strand Theatre on 3rd July 1963, it ran for 762 performances starring Frankie Howerd supported by other masters of comedy Robertson Hare, 'Monsewer' Eddie Gray, Kenneth Connor, Jon Pertwee with Islar Blair, Linda Gray and John Rye. None of the songs came to the top of the 'charts' but fitted well into the show and sound refreshing here. Frankie Howerd, as Prologus opens the show after which he becomes Pseudolus a slave (who wins his freedom). Frankie's somewhat rough 'beery' voice is sufficient to put an audience into a receptive mood for what may come. Unfortunately having here only the songs we miss the fun of the famous comedians, but the opener *'Comedy Tonight'* sets the scene.

Islar Blair and John Rye duet (the lady being 'dumb') revealing that she has only one talent *'Lovely'*. She has been sold to the Captain Miles Gloriosus (Leon Greene), a warrior specialising in pillage, demoralising enemies, etc. After the rompings of naughty old men, Senex (Eddie Gray) desiring Philia (Islar Blair) as well as his son Hero (John Rye) each tell of the other's poor chances in *'Impossible'*, while the complaining wife Domina (Linda Gray) sings *'That Dirty Old Man'*. Eventually, after the comedians have indulged in *'Stage Business'* all comes well in the end with the conivance of Hysterium (Kenneth Connor) and suitable songs like *'Everybody Ought To Have A Maid'* along the way. It was the inspiration for a television series 'Up Pompeii'. There are more songs making not only a reminder of the show, but pleasant light music. The show was revived with Frankie Howerd recreating his original role in 1986 at the Chichester Festival Theatre and this CD is dedicated to his memory. **EMI CD 0777 7 89060 2.** E BAYLY.

Where's Charley? Norman Wisdom had been too long cast as a downtrodden insignificent character but giving him the part of Charley Wykenham in the musical version of **'Charley's Aunt'** brought him freedom to show what he could do and sing in a lively role and he did not disappoint. The book was by George Abbott (Still alive aged 105 when the notes to the CD were written) with music and lyrics by Frank Loesser. It opened at the Lyric Theatre on 20th February, 1958 where it ran for 380 performances. Also in the cast were Pip Hinton, Terence Cooper, Pamela Gale, Jerry Desmonde and Marion Grimaldi. It was not until the expiry of the copyright that **'Charley's Aunt'** by Brandon Thomas could be altered in any way since 1892. So when 'free' it was seen as suitable material for a comedy - musical. Doubling as his rich Aunt Lucia from Brazil (who nobody has seen previously) Charley indulged in a typical farcial 'romp' in order to beguile Mr Spettigue the ward of Kitty and Amy until the real Aunt arrived in the form of a very up-to-date lady who recognised Sir Francis Chesney as a former 'boy-friend' from years ago. The whole is set at Oxford University. All ends happily for all sweethearts except Mr Spettigue.

If you ever wondered where jazz and swing bands 'found' *The New Ashmolean Marching Society and Student Conservatory Band'* - it was here!! The two really big 'numbers' that enjoyed popularity in their own right are *'My Darling, My Darling'* (Sung here by Terence Cooper and Pamela Gale) and *'Once In Love With Amy!'* (Norman Wisdom). *'At The Red Rose Cotillion* (Cooper and Gale) and *'Lovelier Than Ever'* (Marion Grimaldi and Jerry Desmonde) are equally pleasant, deserving to be better remembered. So, if you enjoy musical comedies with real songs you will enjoy the **EMI CD 0777 7 89058 2,** which was recorded stereophonically in 1958. Similarly **'Robert and Elizabeth** is derived from a Victorian scenario as portrayed in the Rudolph Besier play 'The Barretts of Wimpole Street' set in 1845, which waas first staged in 1930. The musical version shifts the emphasis to the 'love - interest' between the poets Elizabeth Moulton-Barrett and Robert Browning. The book and lyrics are by Ronald Millar and the music by Ron Grainer is suitable for the singers June Bronhill (Elizabeth), Keith Michell (Browning), Angela Richards (Henrietta) and Jeremy Lloyd (Capt. Cook) who were experienced in opera and operetta. The father Moulton- Barrett (John Clements) was tyrannical with his many children, especially the invalid Elizabeth, wishing to retain them around him. This comes into the musical, but not so prominently as in the play. An ensemble sets the family situation and the street scene (I hope you know what 'crossing sweepers' were!!). June Bronhill's solos include *'The World Outside'*, *'The Real Thing'* and *'Women and Man'*. She and Keith Michell duet in *'In a Simple Way'*, *'I Know Now'* while his solos are *'The Moon In My Pocket'*, *'Escape Me Never'*. The lyric of *'You Only To Love Me'* sung by Angela Richards was suggested by Robert Browning's poem. 'The Barrett Family' reflect in slow waltz tempo upon *'The Girls That Boys Dream About'*. The plot of the play was based upon true facts, but not recalling it, I wonder if the boys gained their freedom in time win the girls of whom they dreamed. Robert and Elizabeth eloped to Italy to find their happiness, fulfilling the happy ending. **'Robert and Elizabeth'** opened at the Lyric Theatre on 20th October 1964 and ran for 948 performances offering a rather old fashioned love story evocative of the Victorian era. Despite being a great box office appeal it was financially unsucessful, perhaps due to the large strong cast required by the more substantial singing or the size of the theatre. EMI CD 0777 7 89059 2. E BAYLY.

Rapidly approaching a century of existence is 'The Arcadians'. This CD has studio recordings from 1968/9 as well as some from the original cast of the show which opened at

the Shaftsbury Theatre on 28th. April, 1909 that ran for 809 performances. The illus- trations in the booklet of notes appear to be those of /or similar to those used in *'The Play Pictorial'* of the time ; appropriate to the second part of the CD. Arcadians come from their paradise to earth in an attempt to purify wicked London and although their mission fails, various Londoners are reunited to provide a happy ending. Between these events we revel in the delightful music of Lionel Monckton and Howard Talbot to lyrics by Arthur Wimperis. In the studio performances the chorus is provided by the John McCarthy Singers. June Bronhill sings *'The Joy of Life', 'The Pipes of Pan Are Calling'* and *'Arcady Is Ever Young'*. At the racecourse scene the err- ing Londoners are urged by Michael Burgess to *'Back Your Fancy'* in a lively 6/8 rhythm en- ding with the cautionary line ..... "There's Many a Slip Between the Tip and the Horse That Wins the Cup"!! Ann Howard warns that *'The Girl With a Brogue'* is not as simple as one might imagine and is joined by Peter Regen for the duets *'Charming Weather'* and *(I'll meet you at) 'half past two'*. Andy Cole is suitably bright and breezy for *'Some- where'* and *'All Down Piccadilly'* (... naughty *'One Mayfair'* ... which was added during the run). Despite all the warnings (Arcadian) Shirly Minty declares *'I like London'*. Comedian Jon Pertwee sings about *'My Motter'*. These 1960s recordings retain all the charm and gusto of the original show which was typical of the relaxed atmosphere of Britain before World War I intervened. It is a magic delight to have some of the original London cast 1909 record- ings included after the later. Listeners unable to cope with them can easily omit them, but additional songs are included. The full listing is Florence Smithson singing *'The Pipes of Pan', 'Arcady is Ever Young', 'Come Back to Arcady'* and *'Light Is My Heart'*. Phyllis Dare gives us *'The Girl With a Brogue' and 'Bring Me a Rose'*. *'My Motter'* has a lugubrious Alfred Lester singing very closely right into the horn, which with all due respect, makes it more ef- fective than having the microphone too far from Jon Pertwee. The Arcadians, coming from the Edwardian period has a differing style of music and a charm of its own. We heartily applaude he/she whose magnificent thought it was to include the original record- ings of the creators. We wonder if the ladies' voices could have been processed somewhat better. Ladies' voices did sometimes record more distantly then ... but there are some ex- cellent modern transfer systems available. This is **EMI CD 0777 7 89057 2**

All four of these West End Angels have excellent booklets of notes. In similar format could we have, for instance, 'Chu Chin Chow' and 'The Maid of the Mountains'? . E Bayly.

Buenos Aires by night - 20 Historic Tangos Originals by Argentinas *[sic]* Musical Legends. (Basso, Mayor, Varela, Troilo, Garello, Pugliese, Gardel, Mores, Canaro, Sassone.)

Tango, Tango! the dance and the music are regaining in popularity, but these Tangos are not the Tangos of which Peter Mayer writes elsewhere in this issue; rather many of these Tangos would not give him the 'Tingle Test' probably the 'Cold Shoulder'. Although, having said that, these ARE the real thing in that they were all recorded in Buenos Aires by EMI Odeon SAIC. The ear- liest matrix dates from 1934, (*Mi Buenos Aires Querido*) another from 1935, *(El Dia Que Me Quieras)* both recorded by Carlos Gardel. But after that 1946 (*La Cachila; La Yumba* both from Osvaldo Pugliese) is the next earliest date and then the 1950s, 1960s, 1970s, 1980s, and right up to 1993 for a recording by Raul Garello of A Piazzolla's *Verano Porteno.* Definately not to Peter's Tingle Test! Hence the reason why I decided not to pass the CD to him for review.

Objectively, after first playing this CD from track one to track twenty in order, I decided to programme the CD player to play through in chronological order. Lo! Hear the development of the Tango in its commercial explotation and production. Hear also the development of recording techniques: from the basic thirties' studio techniques of musicians around the microphone cutting the wax, to the Digital Audio Tape of 1993, via the monophonic Lp era of four or eight track analogue tape, and the stereophonic era with some of the recording industry's wilder production/ mixing techniques with orchestras seemingly spread across the width of the local swimming baths. For this much, as a record of the development of the Tango as perceived by the industry in Argentina it scores. No doubt many buyers of this CD (not TMR readers) will feel cheated at the inclusion of the pre-war tracks, and wish that all the tracks could be used to show off their 'audiophile' standard Hi-Fi Stereo system. The booklet has notes in English and Spanish written by the Argentinian producer Rolondo Hernadez, complete with pocket histories of the various conductors and details of the various Tango variants. If you want to learn of the develop- ment of the Tango, and/ or its recording over the past thirty years then you may well wish to have this CD which is as authentic as Argentinian corned beef: Not quite what it was once upon a time! This is the Tango as Argentina wants it to be heard today. Peter Mayer and others (myself included) will have to wait for a truly historical compilation of *'el tango clasico'* from EMI- Odeon Argentina. However if someone in Manchester Square were to compile a CD of the Parlophone-Odeon 'OT' series recordings, well, now.! **EMI CDEMS 1487 (UK) PM 516 (France) or 0777 7 89180 2 8** J W Booth.

Yves Montand, singer.

Another value for money CD reissue of 75 minutes worth of continental material com- piled by EMI (UK). Ralph Harvey's notes are as usual well informed and include some his- tory of the Odeon label, Montand's early out- put was for the Odeon catalogue.

I am pleased that the provenance of the original recordings is given, although un- fortunately we do not get the catalogue numbers / matrices of the 78's. The 'sleeve' design is excellent. The photograph used for the book- let was used by Odeon for his first, 25 cm, Lp - OS 1001; happily a copy of which is still in my collection, and with only three tracks dupli- cated on this CD I will not be selling it yet. Thanks also for the centre spread reproduc- tion of the original Odeon supplement from April/May 1955. Odeon 30.cm Lp OSX110 contains twelve tracks and these are taken directly onto the CD in the original running order. Montand's easy going, perfectly phrased diction is incomparable. This reissue is very welcome and I for one look forward to to more from the Montand repertoire on CD.

The inclusion of some French text in the booklet is interesting, it is not a translation of the English notes, and I understand it is aimed at the French market as an independent French distributor is likely to being handling this issue (and other EMI CDs) rather than EMI France. So for those French readers wishing to buy this CD look out for the inde- pendent distributor's marketing. The numbers are (UK) **CD EMS 1486, or 0777789141 29** elsewhere. John W Booth.

A Table in Provence.

Belatedly timed to coincide with the BBC tv dubious adaptation of Peter Mayle's book 'A Year in Provence', this 77 minutes CD main- tains the excellence of EMI's reissue material. This collection amply demonstrates the dif- ferences between the music of metropolitan Paris and Provence. Unfortunately Ralph Harvey's notes do not contain recording dates nor origins, but if EMI are aiming to capture a customer who would normally be put off by buying 'old recordings', then this CD well may bring us a few more converts, and I wel- come that.

Certainly this music is not the music from the tv production, that, like the series, is best for- gotten, but it is the music from or about that wonderful area of France that is Provence. For example track 7 is an excellent choice of enchanting accordion and saxophone in- strumental dance tune. Playing this re- kindled memories of an open air dance somewhere in- land from the Mediterranean shore, late one summer evening in 1975 when 'Le village etait en fete' and music came from a very com- petent local band. But it was not Fredo Gardoni's Orchestra heard here playing *'Un Petit Cabanon'*. Track 8 follows well with Darcelys and *'Une Partie de Petanque',* per- haps the timetable is a bit reversed here, but any one who has played Boule or Petanque (roughly the French equivalent of Bowls with metal balls rather than 'Woods') will ap- preciate this number Track 9 and into the Dance Hall, or so it sounds like with the original cavernous echo, to listen to Tino Rossi singing *' J'aime la mer comme une femme'*. Track 20 is Tino Rossi with *Mediterranne* which, presumably to allow in- clusion of the last 3 items, has been edited with a quick fade annoying if you know the original.

Artists represented on this CD (CD EMS 1496) include Gilbert Becaud, Jean Sablon, Tino Rossi, Charles Trenet, Fernandel, Yves Montand.

I referred earlier to the last three tracks, surprisingly for an English release these are 14 mins of French language sketches performed in 1936 by Raimu and Company. *La Leçon de Bistrot* (from the play Marius), *Les Lettres* (from the play Fanny), and, *La Partie de Cartes* (from the play Cesar) were all written by Marcel Pagnol, of L'Academie francaise, he is internationally known as the author of Jean de Florette, and Mannon des Sources, both made into successful cinema staring Yves Montand. I wonder how many British pur- chasers will play these through more than once? Very good for teaching French if you have the scripts. Perhaps they are intended to educate the character Peter, portrayed by John Thaw, in the tv series who adopts the awful Englishman abroad technique of "If they won't speak English, shout at them". For whatever reason these are included it is a brave decision. **CDEMS 1496 07777894612 0.**

JOHN W BOOTH.

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